

NAISADHA

OF

SRIHARṢA

(Cantos I to III)



Edited with an Introduction, Translation into English, critical and exegetical notes and several indices and appendices.

BY

S. V. Dixit, M. A.

Professor of Sanskrit & Prakrit

Lingaraj College, Belgaum.

1952.



Price Rupees Four Only.

NAISADHA

OF

SRIHARṢA

(Cantos I to III)



Edited with an Introduction, Translation into English, critical and exegetical notes and several indices and appendices.

BY

S. V. Dixit, M. A.

Professor of Sanskrit & Prakrit

Lingaraj College, Belgaum

1952.



Price Rupees Four Only.

Dedicated in reverence

to

GURUJĪ

(Prof. ***Hari Damodar Velankar***, M. A. formerly of the
Wilson College, Bombay and now of the Bharatiya
Vidya Bhavan, Bombay.



“ त्वमेव माता हि पिता त्वमेव त्वमेव बन्धुर्हि सखा त्वमेव ।
त्वमेव विद्या द्रविणं त्वमेव त्वमेव सर्वं गुरुदेव देव ॥
गुरुर्ब्रह्मा गुरुर्विष्णुर्गुरुर्देवो महेश्वरः ।
गुरुः साक्षात्परब्रह्म तस्मै श्री-हरये नमः ॥ ”



Preface

The present edition of Naisadha Cantos I to III does not require any apology. It shall be, to my knowledge, the only edition of its kind. Editing Naisadha with Introduction, English translation and Notes is a labour of love particularly in those days of high prices and low market for books and still specially so when it is an M. A. Text. But it is these very reasons which as if urged me in my task; and the only reward I crave for is that my work should serve like a blind man's stick at least to students and readers at large. It may not shed any new light for the Sanskrit elite; but if my work enables one to understand and appreciate Naisadha a greater Mahākāvya and Śrīharsa its great poet—both of whom are neglected on account of stiffness—then my labours would be amply rewarded. I have enjoyed the poet and his work immensely and feel with certainty that the poet is one of the front rank poets who is not understood and appreciated in a manner that he deserves. May my work create a liking for studying the poet and his poetry intensively and may it pass on the delight which I derived from these to my readers.

An apology is required for the absence of the regular diacritical marks. The printing of a text at a mofussil town like Belgaum has its own difficulties which have to be experienced for being realised. In addition when there are no publishers to be found handy and one's purse is a limited one, one cannot have all things in one's own way. I had therefore to improvise a system of diacritical marks which I have tried to keep as simple as possible. It is used in the Introduction and Notes and not in the translation (actually it occurred to me after the text & translation were printed); and it would not cause any difficulty there because every transliterated word in the translation can be checked up with the text.

Further the transliteration scheme which is mainly based on the use of italic types to substitute normal marks could not be used, for obvious reasons, at a few places where words or phrases were composed in italic type itself; but there also attempt is made to show suitably the diacritical marks.

A word about the translation. Let me frankly admit that I have attempted a literal translation and not a literary one; and as such it may appear somewhat uncouth at places. But I firmly believe that a

student struggling to understand Naisadha would find a literal translation more helpful.

In the Introduction I have tried to cover very thoughtfully all important topics concerning the author and the work. In the critical and exegetical notes I have tried to put in everything important from existing exegesis and something original; and have quoted profusely from the various commentaries. My aim in the notes is to make the students well-equipped with all necessary annotations. At the same time I have avoided a blind spoon-feeding. All difficult topics are fully worked out by me; for simpler ones I have often given extracts from commentaries or my brief hints, leaving the student scope for using his own thinking power and initiative.

Now the pleasant thanks-giving part of my work. I thank very heartily all the 'Purvasuri's (commentators, editors and critics) from whom all the light has come; my own light is negligible. I have drawn freely and extensively on one and all of these, and if I have not cluttered my work with references to their quotations everywhere, it is just to save very precious printing space. Still I have tried to acknowledge the individual debt to these savants as many times as I could conveniently do. I must mention Dr. Watve's 'संस्कृत काव्याचे पंचप्राण' and specially the portion on S'rīharsa & his Naisadha as a great source of inspiration and information to me; and in this reference I do not mean any disrespect to all the other great authors and authorities. In Dr. Watve I found a kindred spirit doing ample justice to S'rīharsa and Naisadha. His deep study of S'rīharsa's Naisadha and the charming appreciation thereof have been of constant help to me. In the enumeration of Alamkaras in the various verses special obligation is due to H. Siddhantavagis's edition.

Last, but not the least, I thank my close friend Mr. P. K. Jadhav, Proprietor of Chhatrapati Printing Press, but for whose kind co-operation, this edition would not have seen the light of the day. His obligations to me are many and varied and it is impossible to adequately express them in words. The credit of printing the book in such a good shape belongs entirely to him and his staff who always gave the best co-operation and my hearty thanks to them. My only wish is that by the time I bring out another edition, Mr. Jadhav shall be ready with diacritical marks.

I hope that my labour would bring its expected reward viz. 'विदुषां परितोष' and would give me the feeling of "क्लेशः फलेन हि पुनर्नवतां विधत्ते."

Thalakwadi, Belgaum.
1-9-1952.

}

S. V. Dixit.

Scheme of diacritical marks.

(Read relevant explanatory portion in the preface above.)

a - आ	s' - श
i - ई	s - ष
u - ऊ	t - ट
r - ऋ	th - ठ
r - ॠ	d - ढ
l - ल	dh - ढ
h - विसर्ग	n - ण
m - अनुस्वार	

(The rest according to normal scheme except for the fact that for इ & उ no mark has been used. These, I feel, can be easily made out by a Sanskrit reader; for n preceding a कवर्ग - letter or चवर्ग - letter would respectively have the value of इ & उ.)

Contents.

Dedication	iii
Preface	v
Scheme of diacritical marks.	vii
Index of abbreviations	viii
Introduction	1-34
Text and translation	1-82
Notes	83-138
Errata for Introduction & Notes	138-139
Indices and Appendices :	140-142
(1) Index to important annotations	140	
(2) Index of Subhasitas	140
(3) Appendix - A Metrical Note	140-141	
(4) Appendix - B Bibliography	142	

Index of Abbreviations mainly employed in notes

Al. - अलङ्कारः

H. - हरिदास लिखान्तवागोश

Ku - कुमारसम्भवम्

M. - मल्लिनाथ

M.M. - मालनीमाधवम्

M.S. - मनुस्मृति

N - (In Introduction) नैषध
(In Notes) नारायण

R. - रघुश्वरनाथभट्ट

Rag - रघुवंश

S'ak - शाकुन्तलम्

Vik - विक्रमोर्वशीयम्

याज्ञवल्क्य० - याज्ञवल्क्यस्मृति.

The sign \equiv separates topics
while the sign \sim separates
paragraphs in notes.

(abbreviations of names of *Alamkara*s)

अ. - अर्थान्तरन्यास

अति. - अतिशयोक्ति

अनु. - अनुप्रास

अप. - अपहृति

अप्र. - अप्रस्तुतप्रशंसा

अर्था. - अर्थापत्ति

उत्प्रे. - उत्प्रेक्षा

उदा. - उदात्त

उप. - उपमा

एक. - एकदेशविवर्तिरूपक

काव्य. - काव्यालिङ्ग

केवलरू. - केवलरूपक

क्रियो. - क्रियोत्प्रेक्षा

गुणो. - गुणोत्प्रेक्षा

छेका. - छेकानुप्रास

तुल्य. - तुल्ययोगिता

दृ. - दृष्टान्त

नि. - निदर्शना

प. - पर्यायोक्त

पू. - पूर्णोपमा

प्र. - प्रतीप

भा. - भावोदय

भ्रा. - भ्रान्तिमान्

यथा. - यथासंख्य

यम. - यमक

रू. - रूपक

(निरङ्गक - निरङ्गरूपक etc.)

वन्तु. - वस्तुध्वनि

वि. - विपम

विभा. - विभावना

विरो. - विरोधामास

विशे. - विशेषोक्ति

वृत्त्य. - वृत्त्यनुप्रास

व्य. - व्यतिरेक

व्या. - व्याजोक्ति

श्ले. - श्लेष

समा. - समासोक्ति

संक. - संकर

संस्त. - संस्तुष्टि

स्व. - स्वभावोक्ति

हेतू. - हेतूत्प्रेक्षा

(Where abbreviations are not used, अलङ्कारः are fully named).

INTRODUCTION.

Every literary work can be conveniently studied under three aspects: (1) The Author (ii) The Work and (iii) The type of literature to which it belongs. We shall study Naisadha of S'riharsa (with special reference to cantos I-III) under these three heads.

(1) The Poet - S'riharsa.

(A) **Personal details given by the poet** :—S'riharsa is perhaps one of the most informative of Sanskrit poets, who with a few exceptions, generally prefer silence about themselves and their times. Among the four poets, authors of the 'Pancamahakavyas' he certainly is the most informative. Like Bhavabhuti, he is possessed of a great confidence in his abilities, erudition and poetic muse. He also cares little for carping critics, and is sublimely self-conscious like Jagannatha. The concluding verses of the different cantos and the last four verses at the end give us a lot of information about the poet from his own pen.

We learn therefrom that S'riharsa was the son of the great poet S'rihira and Mamalladevi. He got the honour of two betels and a high place in the assembly from the king of Kanyakubja (who is probably king Jayantacandra, son of Vijayacandra king of Kanauj). S'riharsa refers to eight of his works in the concluding verses to various Sargas:

(i) स्थैर्यविचारणप्रकरण (सर्ग ४) (ii) विजयप्रशस्ति (सर्ग ५) (iii) खण्डनखण्डखाद्य (सर्ग ६) (iv) गौडोर्वीशकुलप्रशस्ति (सर्ग ७) (v) अर्णववर्णन (सर्ग ९) (vi) छिन्दुप्रशस्ति (सर्ग १७) (vii) शिवशक्तिमिद्धि (सर्ग १८) (viii) नवसाहसार्कचम्पू (सर्ग २२).

At the end of Canto I he tells us that he got poetic inspiration by meditation on 'cintamani-mantra'. In the 10th & 22nd cantos he tells us that he was adept both in Kavya and Tarka. In 12th his devotion to his mother is referred to. In the 16th we learn that he thoroughly stood an examination by Kashmiri Pundits. In 8, 9, 10, 20 and 21 sargas he speaks of having started a new path of poetry. His speech is '*vis'ada*' and '*rasatkata*' like '*s'araccandra*' (13-15-17). He is expert in delineating '*Srngara*' (11). Each canto of Naisadha is '*nisargojjvala*'. In 22nd canto he tells us that he could have Brahma-realisation in meditation.

His own statements about the special nature of his poetry, its purpose and defence of its alleged 'durbodhata' made by him at the end of his work are very weighty and powerful. We quote below the actual verses and then a brief running gist of the same.

यथा यूनस्तद्वत्परमरमणीयापि रमणी
कुमाराणामन्तःकरणहरणं नैव कुरुते ।
मदुक्तिश्चेदन्तर्मदयति सुधीभूय सुधियः
किमस्या नाम स्यादरसपुरुषानादरभरैः ॥

दिशि दिशि गिरिग्रावाणः स्वां वमन्तु सरस्वतीं
तुलयतु मिथस्तामापातस्फुरद्ध्वनिडम्बराम् ।
स परमपरः क्षीरोदन्वान् यदीयमुदीयते
मथितुरमुतं खेदच्छेदिप्रमोदनमोदनम् ॥

ग्रन्थग्रन्थिरिह कचिद् कचिदपि न्यासि प्रयत्नान्मया
प्राज्ञमन्यमना हठेन पठिती मास्मिन् खलः खेलतु ।
श्रद्धाराद्वगुरुः श्रुतीकृतदृढग्रन्थिः समासादय-
त्वेतत्काव्यरसोर्मिमज्जनविधिव्यासज्जनं सज्जनः ॥

ताम्बूलद्वयमासनं च लभते यः कान्यकुब्जेश्वराद्
यः साक्षात्कुरुते समाधिषु परं ब्रह्म प्रमोदार्णवम् ।
यत्काव्यं मधुवर्षि धर्षितपरास्तर्केषु यस्योक्तयः
श्रीश्रीहर्षकवेः कृतिः कृतिमुदे तस्याभ्युदीयादियम् ॥

[In substance his argument here is: A young woman shall attract only young men; not boys. My poetry also shall please the learned 'rasikas' and not the dry 'arasikas'. If a few elite are pleased with my work I am gratified I do no care for the displeasure of the common people. There are many rippling mountain-streams; there are many who compare them to deeply rumbling rivers. But really great is the milky ocean by churning which nectar could be had.

I have intentionally made my work stiff-here and there, so that the presumptuous ordinary critics, who think poetry to be child's play for any one, should be in difficulties. My poetry can only be enjoyed by those who have learnt the understanding and appreciation of poetry from worthy gurus]

(B) *Anecdotes connected with S'riharsa* :—There are a number of anecdotes connected with S'riharsa. We give below the important ones : (1) S'riharsa's father S'rihira was the court-poet of King Vijayacandra. Once he was defeated in a poetic contest by another poet Udayana. S'rihira felt the defeat intensely and at the time of his death he called his son S'riharsa and conveyed to him his last wish that S'riharsa should defeat Udayana in the Royal Court. S'riharsa promised to do so; and the father died peacefully. S'riharsa then left the place and carried on intensive studies under various preceptors. On the bank of Ganges he attained from a gurn a 'Cintamani-mantra'. He also propitiated goddess Tripura. Then S'riharsa wrote the famous Vedanta work 'Khandanakhandakhadya' refuting Udayana's views. [Tradition tells us that by his vast erudition S'riharsa became so abstruse in his writings, that he could not be intelligible to others. He requested goddess Bhārati for a remedy, and the goddess recommended him to wetten his head and eat curds at midnight ! And the remedy worked and S'riharsa became intelligible]. Having thus attained name and fame S'riharsa returned to king Jayantacandra's court (Jayantacandra was son of Vijayacandra) and reported his desire for a debate with Udayana. Entering the royal assembly he praised the king with one verse and addressed another to his rival Udayana. The verses themselves were so striking that Udayana gladly admitted defeat. The king too was highly pleased with S'riharsa and made him his court-poet. At the king's suggestion to write a ' mahākavya ' he wrote the Naisadha. And at the wish of the king he took it for approval of the Kashmir Pundits. Here begins the next anecdote —

(ii) The goddess Bhārati was supposed to be personally passing judgment on works in Kashmir, and we are told that she rejected S'riharsa's work. S'riharsa challenged the verdict of Sarasvatī, whereupon he was told that Sarasvatī was scandalised in that work by S'riharsa. S'riharsa explained his position to the satisfaction of Sarasvatī and got the verdict reversed and the work was hailed by Sarasvatī. Next S'riharsa wanted a certificate regarding the excellence of the work from king Madhavadeva of Kashmir. He requested the Pundits there to introduce him and his work to the king; but the jealous Pandits did not do so. S'riharsa was forced to wait for a considerable time. Then one day two maid-servants

happened to come to a river for fetching water and a quarrel arose as to who should fill the pitcher earlier. From words they came to blows; and the dispute was taken to the Royal Court. The king asked whether there was any witness. S'rīharsa who was performing ' Rudrajapa ' in a temple on the river-bank at the time of the quarrel was cited as a witness and he was called by the king. S'rīharsa said that he was a stranger there and did not know what the two maids spoke in Prakrit. But he could from memory reproduce the ' sounds ' i. e. their speeches; and he reproduced perfectly the entire conversation of theirs. Then the king came to know of S'rīharsa's merit; he censured his Pundits and honoured S'rīharsa very highly. S'rīharsa thus earning laurels from the Kashmir king returned to Jayantacandra's court; and he and Naisadha since then became very famous

(iii) A third anecdote about S'rīharsa is his relation with Mammata the author of *Kavyaprakāśa* and Mammata's odd remark about Naisadha. Mammata, according to tradition, was the maternal uncle of S'rīharsa. When S'rīharsa showed his *Naisadha* to him, the latter read it and said, " It would have been so well if you could have shown me this *Kavya* earlier." The nephew, expecting some plaudits was highly pleased, only to rue on hearing the further remark of Mammata, who placidly continued : " That would have saved me the trouble of searching instances or ' *Kavyadosas* ' described in the seventh *ullāsa* of my *Kavyaprakāśa*. For I could have got all such instances in your single work ! "

These anecdotes probably are mere lucubrations of tradition except perhaps the first. The third is historically unsound. For Mammata and S'rīharsa are at least separated by a century chronologically.

Another traditional bit of information is that S'rīharsa won for himself the title ' *nara-bharatī* ' The jealous queen, who called herself ' *Kalā-bharatī* ' could not tolerate this. Unable to bear her persecution, S'rīharsa spent the rest of his life in ascetic serenity on the banks of the Ganges.

Considering the vast literary output of our poet. he seems to have enjoyed a fairly long life.

About his personality as reflected in his work, later on

[*Note* : By the way our poet should be distinguished from emperor S'riharsa (606-647 A. D.) the patron of Bana and the author of Priyadars'ika, Ratnavali & Nagananda. These two are separated by about 500 years. Also there are one or two other Harsas from whom also our the poet has to be distinguished]

(C) *S'riharsa's Date* :—S'riharsa, by his own statement, was patronised by Kanyakubjes'vara, a king of Kanauj (cp. ref. above). This king, scholars generally identify with Jayantacandra, son of Vijayacandra, king of Kanauj. At the end of canto V S'riharsa states that he composed ' Vijaya-pras'asti ' which probably was an encomium of king Vijayacandra. Both these kings come from the latter half of the 12th century A. D. King Jayantacandra is supposed to be the same as the famous Garhwal Rajput king Jayacandra Rathod. He succeeded his father Vijayacandra and ruled at Kanauj for 24 years (1169-1193 A. D.) The king had Varanasi as another capital. S'riharsa was his court-poet. This Jayacandra had an enmity with Prithviraja Chouhan of Delhi. Jayacandra's daughter Samyogita chose Prithviraja in Svayamvara. But still the two kings remained enemies. The Yavanas got better of both. Thus S'riharsa had seen a svayamvara and also the evil effects of family-feuds (grhakali). His description of Svayamvara and Kali's wickedness may have been to an extent drawn from life. Dr K. N. Watve opines that Naisadha must have been composed circa 1193-1195 A. D. He also opines that S'riharsa hailed from Kanauj and not from Bengal as some others say. More of this later on.

It is Rajasekhara, who in his 'Prabandhacintamani' gave a number of details about S'riharsa's life and stated therein that S'riharsa was the court-poet of king Jayantacandra of Kanauj. Jayantacandra, son of Vijayacandra, ruled over Kanauj in the latter half of the 12th century A. D. [cp Indian Antiquary XV 11-12 Grant dated Samvat 1225 (A. D. 1169)]. Various details given as his surname Panjula, contemporaneity of Kumarapala, his dynasty being destroyed by the Muslims &c show that Jayantacandra was the same as Jayacandra who reigned at Kanyakubja and Benares between 1168-1194 A. D. It is elsewhere said by Rajasekhara himself casually that the first manuscript of the Naisadha was brought into Gujerat by

Harihara during the reign of Viradhavala and his minister Vastupala made copies of it and gave it a deserved publicity Candu Pandit in his commentary *Dīpikā* composed in Samvat 1353 (1296 A. D.) calls the poem new and refers to the existence of the only commentary of Vidyadhara before him. S'riharsa must, therefore, have flourished in the latter half of the 12th Century A. D.

Dr. Buhler makes an extensive survey of this problem, and supports the same date refuting opponents' views (cp. *IBRRAS.* 1375 pp. 271-387) He first states his own position thus :—

(i) Acc to *Rajas'ekhara*, S'riharsa was at the court of king Jayantacandra of *Varanasi* (ii) This Jayantacandra is the same as Jayacandra Rathod, the last king of the Rathod family, uprooted by Yavanas in 1195 A. D. (iii) Even S'riharsa himself says that he was honoured by 'Kanyakubjes'vara' (iv) *Rajas'ekhara* also has mentioned the fact that Harihara brought the first ms. of *Naisadha* to Gujerat in the reign of king Viradhavala; and Viradhavala's prime minister Vastupala arranged to make a copy thereof

Buhler himself admits that *Rajas'ekhara* is not uniformly reliable; but here looking to all the arguments he seems to be correct.

Argument against this date:—(i) Dr. Fitz-Edward Hall alleged that many of the verses of the *Naisadha* are occurring in the *Sarasvatikanthabharana* of Bhoja (First half of 11th cent. A. D.). This would make S'riharsa anterior to Bhoja

(ii) Justice K. T. Telang tried to place S'riharsa in the 9th or 10th cent. A. D. when he tried to ascertain the time of Udayana, author of *Kusumanjali*. His arguments there regarding S'riharsa's date are : (a) *Naisadha* verses are quoted in Bhoja's *Sarasvatikanthabharana*. (b) In the 11th cent. A. D. Vacaspathimis'ra composed a refutation of S'riharsa's *Khandanakhandakhadya*. (c) *Sayanamodhava* in his *S'ankaradiḡvijaya* makes S'riharsa a contemporary of S'ankaracarya (788-820 A. D.). Telang also stressed the unreliability of *Rajas'ekhara*, because of many inaccuracies in his statements

(iii) F. S. Growse argued that the poet Canda author of *Prithvirajaras* lived at the end of the 12th cent. A. D. He acc. to *Rajas'ekhara*'s date of S'riharsa shall be the latter's contemporary,

But Canda places S'r'harsa even ahead of Kalidasa while referring to his own predecessors (I A II p. 213).

Babu Ramadasa Sen (I. A. III p. 31) and Mr. P. N. Purnaiya (I. A. III p. 29) tried to support Buhler's view.

Buhler's own refutation of the above arguments :—

(i) The argument of Dr. Fitz-Edward Hall and Justice Telang about Naisadhriya verses occurring in *Sarasvatikanthabharana* of Bhoja is inaccurate. For acc. to Dr Buhler not a single verse occurs in this way. He has checked himself with the help of a ms of *Sarasvatikanthabharana* and the separate indices to that work prepared by Vamanacarya and Aufrecht. So Dr. Hall's and Telang's view is either due to confusion or a corrupt text might have been available to these scholars which had some such verses interpolated.

(ii) There are many *Vacaspatimis'ras* in Sanskrit literature. The work *Khandanoddhara* of *Vacaspati* does not give us any clue about a particular date. And belief amongst Benares Pundits as Buhler mentions is that this *Vacaspatimis'ra* is a new one, not the old one.

(iii) The mention of different poets like S'esa, Visnu, Vyasa, S'ukadeva, S'r'harsa, Kalidasa, Dandamali and Jayadeva need not be taken in a chronological order. S'r'harsa, as Telang has shown, is acquainted with Kalidasa's works. It might have been that S'r'harsa might have been given a poetic preference over Kalidasa. For once an age was there after the composition of *Naisadha* when it was held as the best of the *Mahakavyas* (including those of Kalidasa) and some carry the belief yet (cp उदिते नैषधे काव्ये क मावः क च भारविः ।)

(iv) The statements of Sayanamadhava in *Sankaradigvijaya* are not historically reliable. He has bundled together S'ankara, Bana, Mayura, S'r'harsa and Udayana, which is chronologically a mix-up of anachronisms.

It must be further noted that the *Sarasvatikanthabharana* which mentions many famous poets and their works is absolutely silent about *Naisadha*.

Buhler also shows that certain references in the commentary *Naisadhadipika* by Candupandita mentioning *Naisadha* as a recent

Kavya, the reference to S'riharsa defeating his father's rival Udayana, and refuting the latter's views in his *Khandakhandakhadya* corroborate Rajas'ekhara's statements.

So looking to all this evidence our original view is made all the more firm. A more approximate close date of the composition of *Naisadha* is available from a reference in Rajas'ekhara's *Prabandhakos'a* wherein Rajas'ekhara describes the pilgrimage to Somanatha of the minister of Jayacandra following S'riharsa's Kashmir trip before which *Naisadha* was already complete. This would put the composition of *Naisadha* somewhere before 1174 A. D.

(D) *S'riharsa's Works* :—S'riharsa in his *Naisadha* refers to eight other works of his own. So on his own statement he has composed nine works including *Naisadha*. These are: (i) नैषध or नैषधीयचरित (ii) स्थैर्यविचारणप्रकरण (iii) विजयप्रशस्ति (iv) खण्डनखण्डखाद्य (v) गौडोर्वीशकुलप्रशस्ति (vi) अर्णववर्णन (vii) छिन्दप्रशस्ति (viii) शिवशक्तिसिद्धि (ix) नवसाहसाल्लचरितचम्पू.

In addition he has written a work called *ईश्वराभिसन्धि*. Thus his works number ten. This shows he was one of the outstanding authors of his age.

Out of these works four or five are panegyrics of kings. His *Vijayapras'asti* is a panegyric of V. Jayacandra, father of Jayacandra; *Chindapras'asti* praises king Chandas, the Chinda chief of Gaya; *Gaudorvis'akulapras'asti* describes king Mahipala I of the Gauda country, while *Navasahasankacaritacampu* describes king Sindhu of Malwa. The *Arnavavarnana* is a description of the beauties and traditions of the ocean. But acc. to Dr. Bhandarkar this also describes an ancient king. *Khandanakhandakhadya* is a Vedantic work, a destructive critique of Udayana's views. *Sthairyavicarana-prakarana* and *Is'varabhisandhi* also are Vedantic works. *Sivas'akti-siddhi* is a religious work devoted to worship of S'iva. An eleventh work, *Amarakhandana*, a critique on *Namalingonus'asana* is also ascribed to S'riharsa, wherein a number of lexicographers are mentioned.

Coming to our work '*Naisadhiyacarita*' popularly called more briefly as '*Naisadha*', it is the biggest mahakavya amongst the *Pancamahakavyas* having 22 Sargas, 2804 S'lokas; and is still supposed

to be incomplete, the original work extending upto 30 or 120 Cantos. The extant Naisadha itself is almost thrice the length of Raghuvarṃsa. In Raghuvarṃsa almost all sargas have less than 100 verses; in Naisadha almost all have more than 100 verses. In XVII Canto there are 221 ślokaś.

(E) *Chronological order of S'riharsa's Works*:—Out of the ten works of his enumerated earlier Naisadha mentions eight. These therefore clearly come earlier. But out of these Khandanakhanda has cross-references with Naisadha. Its composition therefore was probably done side by side with that of Naisadha. And a statement from the sixth sarga of N (cp. सहजात् खण्डनखण्डतोऽपि ओदक्षमे नैपथीयचरिते) also seems to support this view, for very probably the word 'Sahaja' is meaningful. The work 'Is'varabhisandhi,' not mentioned in Naisadha, seems to be the poet's last work and the following two quotations from Khandanakhanda go to prove this.—

(i) शेषं चेश्वराभिसन्धौ स्वप्रकाशवादे निर्वक्ष्यानः । (ii) अतिप्रामाण्यं सिद्धार्थप्रामाण्यं चेश्वराभिसन्धौ साधयिष्यते ।

(F) *Was S'riharsa a Bengali*:—About the province from which S'riharsa hails there is no unanimity of opinion. Dr. Watve says that the poet hails from Kanauj and not from the Gaudas. But he does not argue his case. Probably he bases his conclusion on the fact that S'riharsa's father was a court-poet of Vijayacandra of Kanauj and so S'riharsa as a child must have been born and bred at Kanauj.

According to Rojaś'ekhara's Prabandhakosha, S'riharsa hailed from the Gauda country and that is why he composed Gaudorvisakulaprasastī. Others like K. L. V. Sastri say that he was Vangadesīya. But here we shall have to distinguish between Gauda and Vanga. Whether he was educated in Kashmir, as K. L. V. Sastri argues, is doubtful.

On the problem of the native place of S'riharsa, we feel that as matters stand, the following discussion by H. Siddhantavagīśa is the best-argued one. He says:—

S'riharsa, the father of S'riharsa, came acc. to tradition from Lakṣmanavati capital of Gaudadesa. The Gaudadesa forms part of

modern Bengal. The capital Laksmancvati was situated in the present Maldā district according to archaeologists and Indologists. And hence S'rīharsa can be taken to be a Bengali. Arguments in favour are:—

- (a) In 1348 A D Rajas'ekhara expressly mentions श्रीहर्षो गौडदेशीयः ।
- (b) In N. XIV 49 (51 in Bom Ed.) 'उच्चैःसल्लुध्वनिरुच्चार' is a reference occurring at the time of Damayanti offering the Svayamvara-garland to Nala. The 'ululu'-karana on this occasion is a Vanga custom, not to be found elsewhere. Even Narayana observes in his cornu: विवाहदुत्सवे स्त्रीणां धवलगीतिविशेषो गौडदेशे 'उल्लु' इत्युच्यते । सोऽप्यव्यक्तवर्ण उच्चार्यते । स्वदेशरीतिः कविनोक्ता । Mallinatha says it is a custom of 'udicyas'. As Mallinatha comes from Utkala, Vangadesa was appropriately 'udicya' to him.
- (c) In N. X in Sarasvati-varnana 'भ्रुवौ दलाभ्यां प्रणवस्य यस्याः' refers to Pranava or Omkara as it is written in Bengal (प्रणवस्य अधःखण्डद्वयं सरस्वत्याः भ्रुयुगुलम्, तदुपरिस्था वक्ररेखा वीणावादनदण्डः, तदुपरिस्थो बिन्दुश्चैललाटतिलकम् ।).
- (d) In N XI while describing Kas'iraja we get 'भूताभिधानपटुमद्य-तनीमवाप्य ।'. Here the form 'adyatanu' is a term in Kalapa-vyakarana, which was popular in Bengal, and S'rīharsa probably shows his study of it here. Kalapa grammar is yet popular both in South and North Bengal. (Maldā is in North Bengal).
- (e) And the composition of Gaudaraj'avamsapras'asti is also also on acc of his being a resident of the Gauda country in all probability.

(2) The Work: Naisadha.

[The Naisadha is the popular abbreviated form of the title Naisadhiyacarita used by the author. It is also known by alternative designations of Naisadhacaritam or Naisadhakavyaratnam].

Naisadha is a Mahākavya of great repute in India. It describes the story of Nala, king of Nisadha, his love to Damayanti, princess of

Vidarbha, his message through the swan, the intrusion of the 'dikpalas,' the Svayamvara and nuptial ceremony and the sojourn of the lovers at the royal abode. The extant work contains twenty-two Cantos but tradition carries it further to the length of sixty or one hundred and twenty.

The poem as it is now and as has been commented upon, stops with the marriage of Nala and Damayanti. The rest of Nala's history, as the title should indicate, is not found therein. In Canto 17 Kali vows that he would separate Nala and Damayanti but the extant poem stops with the marriage and the pleasures of their conjugal life *Is the work then complete?*

1. *Is Naisadha Complete? :—*

At the end of Canto XXII S'rīharsa says as usual that the 22nd Canto is finished and four more verses are added as a sort of an epilogue in praise and defence of his own work. But scholars have raised doubts as regards the authenticity of these verses and have called them interpolations. The rest of the poem after Canto XXII is either lost or left unfinished by S'rīharsa. Nilakamal Bhattacarya calls the last four verses spurious and feels that the remaining part of the poem is lost to us. Dr Kṛṣṇamacariar feels similarly, for the following reasons: (i) the mention of Naisadha in Khandanakhandakhadya (ii) the approval of Naisadha by scholars in Kashmir. (iii) Many other of our poet's mentioned works are lost and so might have been the concluding portion of Naisadha (iv) Pandit Ram Gopal Smṛtibhusan of Benares emphatically supporting this view saying that he had seen with his own eyes a copy of the sequel of Naisadha in Uriya characters with an Uriya pupil of his.¹ (v) The late Mm. Rakhadāsa Nyayaratna quoting a half-verse from Naisadha, not traced in the extant twenty-two Cantos² Dr. Watve also spines that in view of the fact

1 He also quotes two verses—one fully and the other partly—alleged to belong to the sequel:—

(i) वदन्ति चेच्चन्द्रमसं सुधारसं न पीयते तैः किमु नायिकाधरम् ।
सुरापगाम्भः पिबता जनेन किं रसोत्तरं नीरधिनीरमुच्यते ॥

(ii) उत्तुङ्गस्तनपर्वदावतरद्गङ्गे हारावली रोमालिं प्रतिपद्यते० ॥

2 Cp सस्मार न स्मरमनाः प्रियदूतभूतं तत्रामरालयमरालमरालकेशी ।

of the 'Kali-episode' in Canto XVII and the suggestion thrown by Kali of the would-be separation of Nala and Damayanti in Canto XX, the *Kavya* as it exists now seems to be incomplete; and the last four verses may be interpolations. Otherwise why does the poet introduce the Kali episode when it is not carried to an end? Would it not make his workmanship faulty? Dr. Waiye also questions as to why there should be so much unnecessary lengthening of *Kavya* after Canto XIV if the poet had a limited plot as his target? In that case the *Kavya* could have well-ended with Canto XIV. And in that case why was not a more pointed title like 'Naladamayantisvayamvaram' chosen instead of the 'atvyaṣṭa' title 'Naisadhiyacarita'? So Dr. Waiye feels that probably the *Kavya* was completed by Śrīharsa, the sequel being lost to us or the poet might have left the work incomplete. But the poet's plan was not the limited one and the extant *Naisadha* does not seem to be complete.

K. L. V. Sastrī on the other hand thinks that the *Kavya* is complete for (i) Only twenty-two Cantos are available to us and also to all commentators. (ii) 'श्रीरस्तु नस्तुष्टये' at the end of Canto XXII looks like a concluding remark.

But he has no answer to the objections raised by the opposing school. He admits that the extant title is not very happy and 'Damayantisvayamvaram' would have been more appropriate. The problem seems to be an intricate one; and unless the later portion of the *Kavya* sees the light of the day, some day, the problem would always be lacking a finality of solution. Dr. Waiye, Nilakamal Bhattacharya, Kṛṣṇamacariar and others holding that the *Kavya* as it is extant is incomplete are ranged against Keith, Sastrī and others. Fair justice of logic and argument would somewhat favour the former group. (It should be noted here that the theory of incompleteness of *Naisadha* has some inevitable repercussions on the authenticity of the concluding four verses, and the corollaries derived from them).

2. *Naisadha: A synopsis of Contents:—*

(Canto I) There was a great king Nala of the Nisadha country, who was a very efficient, liberal and famous king. He was matchless in beauty and strength. Damayanti, daughter of king Bhīma of

Vidarbhas had heard of the great and many excellences of king Nala and had fallen in love with him. Nala also had heard of the matchless beauty and excellences of Damayanti and fallen in love with her. He did not directly solicit for Damayanti's hand to keep up his dignity but he found that he could not conceal his feelings from his friends and attendants and ultimately to escape detection he went to a pleasure-grove nearby under the pretext of beguiling himself. But even the grove brought him continuous reminiscences of Damayanti. In the forest he saw a lake wherein he saw a golden swan enjoying sport. The swan for a moment felt drowsy through lovesport and Nala just then got down from his horse and caught it to the great consternation of the swan and its associates. The swan tried to extricate itself from the king's hand but in vain. It then addressed a few words of reproach to the king condemning the latter's greed and cruelty in wishing to kill a poor, innocent and confiding swan. It also depicted the dire distress which its death would bring to its old mother, recently-delivered wife and helpless young ones. The king was moved to pity on hearing its piteous words and released it saying that he had caught it only to see its beauty and now that purpose having been achieved the swan was free to go anywhere. The release of the swan created a great joy to its associates too.

(Canto II) The swan once more approached the king and sitting on his hand said: "O king, though mrgaya is a king's legitimate pastime, still you have kindly released me. I want to show my gratitude by doing my small bit for you; please accept my service in that spirit. There is a king of Vidarbhas named Bhīma who has obtained a daughter Damayanti through the favour of a sage Damana. She is the beauty par excellence in the three worlds and just the appropriate bride for you. Her hand is hankered for even by gods and so your attainment of her would be a stiff job. All the same I would go to her and praise you before her in such a way that she shall be firmly attached to you and not even Indra can dislodge you from her mind. Nala thankfully accepted this proposal and wished it bon voyage on his mission. The swan started for Kundinapura. It had several good omens on the way. Coming to the beautiful city of Kundinapura he saw Damayanti along with her friends sporting in the pleasure-park.

(Canto III) The swan alighted there. Attracted by its beauty Damayanti tried to catch it. The swan evading capture, gradually drew away Damayanti to a secluded place and there told her that she could not catch it, a divine bird. None except Nala could catch it. It is only Nala who could enjoy divine pleasures on this earth and the divine swans waited upon him. Nala is matchless in excellences and if Damayanti does not manage to get him as her consort, some other ordinary princess shall knock off the chance. Even the creator would like to bring together the worthy and matching pair. And so she should let it know her feelings in this matter. It would try to help her in any way it could and thus make amends for having tarried her so long. The swan elicited ultimately from Damayanti a confession of her love for Nala and Damayanti requested it to go back to Nala and plead her case on her behalf at an opportune moment. The swan assured her of Nala's love for her and said that it had actually come from him. Its purpose having been achieved the swan departed bidding adieu. Damayanti's friends just then come in search of her and escort her back while the swan flying off reaches Nala under the Asoka tree on the bank of the lake and informs him of all that transpired on its trip.

(Canto IV) Damayanti became extremely lovesick, king Bhīma saw her condition and decided upon a Svayamvara where Damayanti could choose her desired lord.

(Canto V) King Bhīma invited princes from different countries. Narada saw Indra and reported to him about the Svayamvara of Damayanti the lovely daughter of king Bhīma of Vidarbhas. Indra began to covet Damayanti. Indra, Yama, Varuna and Agni started earthwards each longing for Damayanti's hand. On the way they met Nala and Indra requested Nala to act as their envoy of love to Damayanti. Nala tried to plead his inability to do it as he himself was a suitor for Damayanti's hand. The gods then charged Nala of breach of word and Nala accepted the unenviable job. Indra granted him the capacity to appear and disappear at will.

(Canto VI) Nala came to Kundinapura and invisibly entered Damayanti's chamber and saw his beloved with her friends. The mental tussle between love for Damayanti and duty toward gods swayed in his mind. He heard of Damayanti's love towards himself and is gratified.

(Canto VII) He describes to himself Damayanti's beauty.

(Canto VII) Next Nala presented himself as the messenger of gods. He conveyed the god's sollicitations to Damayanti.

(Canto IX) He avoided to tell his own name which Damayanti had asked about. Damayanti refused the suit of the gods politely. Nala argued and argued but Damayanti remained firm, ultimately Nala divulged himself. Nala and Damayanti asserted mutual love. Damayanti said she would choose Nala as her lord at the Svayamvara next day.

(Canto X) Hundreds of princes thronged the svayamvara pandal. The four divine suitors came in the form of Nala. Nala arrived in person. Sarasvati took up the duty of describing the genealogies and attainments of the various suitors. Damayanti entered the pandal.

(Canto XI-XII) The description of various suitors—divine and human; and Damayanti's rejection of all of these serially till—

(Canto XIII) She came to Nala. She, however, found five Nala-like forms. Sarasvati's description of these was punning and non-conclusive. She remained bewildered for a while.

(Canto XIV) Ultimately she propitiated the gods mentally and gradually was able to distinguish the real Nala from the gods. Damayanti chose Nala as her lord. The gods blessed the pair. There was a great rejoicing.

(Canto XV-XVI) The marriage ceremony took place in great pomp and splendour. The guests were subjected to various practical but innocent jokes.

(Canto XVII) Nala left with Damayanti for his country. The gods on the way back to heaven met the horde of Kali. Carvaka, one of the followers of Kali, condemned the vedas, vedic religion and the gods. Indra and the other gods refuted his arguments. Next they saw Kali who said he was going for the svayamvara of Damayanti. He learnt from the gods that it was over. He jeered at the gods on their failure in their suit and said he would not take things lying down. He would wreak vengeance on Nala and Damayanti. The gods warned

him of his risky action. Kali found it very difficult to enter anywhere in Nala's realm. Ultimately he entered a Vibhidaka tree and lay in ambush there.

(Cantos XVIII-XXII) Description of love-enjoyments of Nala and Damayanti given at length.

3. Nalakatha :—The name of Nala, king of Nisadha goes back to vedic antiquity. The Nalopakhyana or the episode of Nala is related by Brhadasya to Yudhishtira in the Mahabharata

Summary of the Nalopakhyana in Mahabharata :—King Virasena of Nisadha had two sons Nala and Puskara. King Bhīma of Vidarbha had three sons and a daughter Damayanti. Nala & Damayanti fall in love through the intermediariness of swans. The Svayamvara of Damayanti is arranged at which Damayanti chooses Nala, neglecting Indra, Agni, Varuna and Yama. The gods, however bless the couple and return. But it was Kali, arriving late on the scene and finding his discomfiture, who decides to wreak vengeance on Nala. And finding a suitable opportunity enters the person of Nala.

Nala, thereupon, loses his kingdom in a gambling bout with his brother Puskara. Then Nala and Damayanti go to a forest, after sending their two sons to Bhīma. In the forest, dice in the form of birds snatch Nala's garments. Nala in despair, wants to send Damayanti to her father. But she refuses to go alone. Either both go or both remain in the forest; She would not forsake him. Nala forsakes her when she is asleep.

A grāha tries to swallow Damayanti, but a hunter saves her. But the hunter covets Damayanti who curses him and he dies. Some ascetics foretell Damayanti's speedy reunion with Nala. Damayanti, accompanying a caravan, comes to the city of Cedi, ruled by Subahu whose mother was Bhīma's sister, who gives shelter to Damayanti.

Nala sees a forest-fire; saves karkotaka snake who bites Nala. Nala becomes ugly. Karkotaka directs Nala to assume the name Bahuka and go to king Rtuparna of Ayodhya. He also gives a pair of garments to him, which when worn would restore Nala to his original form. Nala does accordingly and becomes 'as'vadhyaksa' to Rtuparna.

King Bhīma sends messengers in search of Nala and Damayanti. Damayanti is traced and is brought by her father. Another messenger meets Bahuka about whom Damayanti is informed. Damayanti suspects Bahuka to be Nala. A faked Svayamvara is arranged without Bhīma's knowledge, to which only Rūpama is called. Bahuka undertakes to take Rūpama in time to Vidarbha. On the way Nala learns 'akṣa-vidya' from Rūpama in exchange for 'as'vahrdayavi'dya'. Kālī leaves Nala's body. Bhīma is astonished at Rūpama's arrival but treats him courteously. Bahuka is ultimately found to be Nala by tasting food prepared by him and interviews with him first of the two sons and then of Damayanti herself.

Nala lived for a month in Vidarbha; then challenges Puskara to another gambling bout; wins; but treats Puskara well. Thus, after four years he wins back his kingdom and all's well that ends well.

The changes introduced by S'rīharsa in the MBh. original:—S'rīharsa's Naisadha is based on the Nalopakhyaṇa in MBh, where in 27 adhyāyas this story is narrated in the Vanaparvan. The extant Naisadha of 22 Cantos covers the first six adhyāyas of that story. S'rīharsa had a high regard for this story as his introductory verses in Canto I show. In his Kāvya he keeps fairly close to the original, introducing his own additions (mainly descriptions) here and there, and changing some minor details in incident and character. *The main changes introduced are:*—(i) The simple matter-of-fact narrative of MBh has been cast into the mould of an ornate Kāvya, (cp 'Elaboration in Naisadha' discussed later on). (ii) The treatment of love in Naisadha is on a higher plane. Love has to look to the considerations of Duty and Religion as well. (iii) The character of Nala is idealised immensely and his release of the swan unconditionally and his honest attempt at god's 'dātya' are two instances of this. (iv) The swan is a total creation of the poet and a lovely one. (v) And so also a number of incidents and details are added by him as noted above already, e. g. Sarasvatī's introduction for describing the suitor's and the description of lovesports of Nala and Damayanti in last five Cantos.

A few more minor changes noted by Mr. S'astri are (i) In MBh the swan is seen by Nala in his Vilasavaṇa; in Naisadha a more

specific location viz bank of a lake in the Valsavana is given (ii) In the original Nala releases the swan only after securing the promise of going to Damayanti with Nala's mission; in Naisadha it is through compassion aroused by the lamentations of the swan that Nala first releases it unconditionally; and the swan through gratitude offers its services to go to Damayanti on behalf of Nala and create love for Nala in her mind. (iii) In MBh the gods send Nala as their messenger to Damayanti; while in N they have already sent messengers earlier and further press the services of Nala into service

The Jain Version :—The Jain Version of 'Nala-kaha' in Kumarapalapratibodha of Somaprabhacarya is mainly agreeing with this Version. The names of main characters are the same; but those of minor characters vary. A number of Jaina religious conversions, miracles, sermons and incidents are added in the Jain Version for obvious purpose e.g Damayanti's saving a caravan from thieves by her spiritual power; saving ascetics from rain; and saving a thief from gallows, so also the several conversions to Jainism. The geographical situation is different. In MBh. Nala, king of Nisadhadesu goes to Rupaṇa of Ayodhya while Damayanti goes to Cedi. In K. P. Nala king of Ayodhya goes to Dadhiparna of Sumsumarapura while Damayanti goes to Rupaṇa of Acalapura. The Jain Version does not mention sons of Nala and Damayanti. And the second Svyamvara in that version is sponsored by king Bhīma (For details of 'Nalakaha' cp 'Nalakaha Varanakaha ya' edited by Prof. N. A. Gore).

Other Nala Literature :—नलोदय of कालिदास, नलान्युदय of वामनभट्ट बाण, दमयन्तीकथा of त्रिविक्रम, दमयन्तीपरिणय of चक्रकपि, राववनेष्वीय of हरदत्त, आबोधकर of वनश्याम, कलिविडम्बन of नारायणशास्त्रिन्, नलचरितनाटक of नलिकण्ठ and नलहरिश्चन्द्रीय of unknown authorship are some of the works based on the Nalakatha. नलोदय is a short चित्रकाव्य in four Cantos; नलान्युदय is a poem of 8 Cantos; दमयन्तीकथा or नलचम्पू of त्रिविक्रम have seven Chapters; दमयन्तीपरिणय also is a minor work; so also आबोधकर, कलिविडम्बन, नलचरितनाटक and नलहरिश्चन्द्रीय सहृदयानन्द of कृष्णानन्द is a poem of 15 Cantos covering the whole story of Nala; on the whole it is a good work

उत्तरनैषध by वन्दारुभट्ट is an attempt to supplement Naisadha. It is a work of sixteen Cantos wherein obviously the author attempts to

amata S'rīharsa कल्याणनैषध in seven Cantos of unknown authorship describes the marriage of Nala and Damayanti. An excellent poetic summary of the Naisadha is contained in the सारशतक of कृष्णराम. There is another summary called आर्यनैषध by Pandit A. V. Narasimha-chari प्रतिनैषध is a poem by विद्याधर and लक्ष्मण composed in Samvat 1708 during the reign of the Mughal emperor Shahjahan.

The story of Nala has also been dramatised. मञ्जुलनैषध is a drama in seven acts by वेङ्कट रङ्गनाथ. भैमीपरिणय is a drama in ten acts by रामगोविन्द, covering the entire story of Nala. नलानन्द नाटक of जीवबुध in seven acts relates the story of Nala. Other works are नलविलास in seven acts by रामचन्द्र; नलचरितनाटक of नीलकण्ठ; नलदमयन्तीय of कालिपाद तर्काचार्य, अनर्घनलचरित्रमहानाटक of सुदर्शनाचार्य and नलभूमि-पालरूपक of unknown authorship. दमयन्तीकल्याण is a drama probably in five acts by रङ्गनाथ of which only a fragmentary ms. is available. Another five-acts drama of the same name is by Nallan Cakravarti Sathagopacarya (mainly adapted from Krisnamacariar).

In 1819 Franz Bopp first published this poem of Nala with a Latin translation. German translation by Friedrich Ruckert and English translation by H. H. Milman are famous. Several other translations in continental languages are also there. There is considerable Nala literature in vernaculars also.

4. Critical Appreciation of Naisadha:—

(A) *The Poet*:—S'rīharsa is a brilliant poet and a deep scholar; a prolific writer; a Vedantic person, yet full of intense humanity and feelings; majestic yet humorous; worldly but 'Brahma-sak-satkari'; honoured both by the learned and the kings; and with all his erudition is keen on striking a new path in poetry. As soon as he rose to fame Pundits almost felt—

‘उदिते नैषधे काव्ये क माघः क च भारविः ॥’

(B) ‘नैषधं विद्वदौषधम्’:—The Naisadha is so much representative of our poet's vast erudition that it has long been hailed as a test of Pundits—nay, a tonic of Pundits (cp. 'naisadham vidvadausadham'). S'rīharsa has studded it with varied S'abdhalamkaras like s'lesa, anu-prasa, yamaka etc. and varied arthalamkaras like upama, utpreksha, rupaka, apahnuti etc; he has introduced in it all the essentials of

dhvanikavya like rasa, dhavni, vakrokti etc; he has made enough use of his vast erudition and the work shows ample evidence of his versatile knowledge of different lores and sciences like medicine, kamas'astra, dharmas'astra, politics, nyaya, astronomy, grammar, vedanta etc. " All mythology is at his finger's ends. Rhetoric he rides over. He sees no end to the flow of his descriptions " (Krsnamacarinar). All these things have made the poem, acc. to many, a 'Sastrakavya,' and S'riharsa is known as 'panditakavi.' This kavya is both the test and delight of the erudite and aporeciative reader and has been called the tonic of the learned. Let me hasten to add here that in spite of this learning the kavya is eminently a successful one; superb at places. I feel S'riharsa almost comes next to Kalidasa surpassing both Bharavi and Magha and in a few features even excels Kalidasa. The labour required to understand S'riharsa is amply rewarded by the rich pleasure given by his poetry rightly understood.

A lot of criticism, much of it second or third or nth hand, calls S'riharsa a mediocre poet who has paraded 'panditya' but has not the poet's gift. Much of this criticism arises from a sort of apathy and prejudice which eschews delving deep into S'riharsa's mahakavya. S'riharsa's poetry required a price of close study and application; but it is poetry of the first water. Pandit K. L. V Sastri strikes a more reasonable note when he says that S'riharsa intentionally chooses the harder path. He has in advance called carping critics on this score as 'arsikas'; So that's that. It is amrtapaka style of which we shall write presently.

His poetry is charged of abstruseness (durbodhata). This 'durbodhata' requires some discussion. This problem which has been brought to the fore even in twentieth century by the so-called 'navakavya,' is not altoghther a new one. Centuries back Bhamaha sensing danger in the growing obscurity of Sanskrit poets of the classical period gave the warning—

"काव्यान्यपि यदीमानि व्याख्यागम्यानि शास्त्रवन् ।

उत्सवः सुधियामेव हन्त दुर्मेधसो हताः ॥"—II 10

Bhatti, in his famous Bhattikavya, was not slow to retort—

व्याख्यागम्यामिदं काव्यमुत्सवः सुधियामलम् ।

हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया ॥ XXII- 34

S'rīharsa almost similarly, in the last four verses quoted above, defends his poetry. We must remember the historical back-ground of S'rīharsa's Kavya. His age was all for ornate poetry. A particular reading clientage was there with certain expectations; and it was for such readers that S'rīharsa wrote his Kavya. The position is that Kavya should be as easy as possible; but we cannot insist on its being easy for one and all to understand. The more difficult a Kavya the more limited the reading public for the work. But that was the poet's own risk for him to run. But we would emphasize here that simple or difficult a Kavya shall be a Kavya first and a Kavya last; and judging Naisadha as a mahakavya from this angle we shall have to admit that S'rīharsa deserves a high place among 'mahakavis'; and he has 'pratibha,' 'vyutpatti' and 'abhyasa' of the highest order, which from the make-up of a genuine poet.

S'rīharsa was learned; but learning did not lie heavily on his head; he carried it with the utmost ease. He was most buoyant and humorous,—the most humorous amongst the authors of the pancamahakavyas. He often gets into light and playful mood; but at times even passes into gramya vinoda. He shows a deep insight into the working of the human mind; and he is a close observer and deft describer of Man and Nature.

If Kalidasa's style is typical of 'Draksapaka' and that of Bharavi of 'Narikelapaka,' some critics like Prof Kuppaswami S'astri, think that S'rīharsa's style should be likened to 'kapitthapaka' or 'ausadhapaka.' cp. his remarks: "Bhamaha's disciples would like to bring the paka of S'rīharsa's poem under 'Kapitthapaka' (the wood-apple fruition) which is described thus:

अह्वयमसुनिर्भेदं रसवत्त्वेऽप्यपेशलम् ।

काव्यं कपित्थमामं यत्..... ॥ —भामह V 62

Then brushing aside, too peevishly, the comparison of S'rīharsa's style to Narikelapaka, the author says further: "In fact it would be appropriate to characterise the paka of S'rīharsa's poem as ausadh-paka as the off-quoted tag 'naisadham vidvadausadham' indicates and as the name Khandanakhanda-khadya—which in Ayurveda denotes a certain medicine—given to his greatest polemical work may suggest."

But S'rīharsa, from the concluding verses quoted above would characterise his own style as amṛtapaka which requires a laborious process of churning for the amṛtasiddhi. And we feel S'rīharsa is very art.

(C) **The Theme:**—The subject-matter of the Naisadha is the famous Nalopakhyaṇa from Mahabharata-Vanaparvan. The Eternal triangle of love is presented in the story, as Dr. Waiye puts it, with Indra supplying the villain, the third point of the triangle. But the villain is out of the ordinary. He is shown as scheming but noble, and the tale comes to a sweet conclusion with Nala and Damayanti blessed by him and his god-friends. Thus it is a comedy.

(D) **Novelty in treatment of the Theme:**—S'rīharsa claims for his Kāvya a novel execution. He is striking a new path in the field of Kāvya (cp VIII 109; XIX 68; XX 162; XXI 164 as also the concluding verses). He also claims a novelty in his delineation of Sṛṅgāra.

We find that our poet is not over-burdened by conventions of mahākāvya. He does not put all mahākāvyalakṣaṇas willynilly in his work, but introduces only the suitable ones. Here he does not strike a new path in contrast to Magha and Bhāravi, who try to accommodate as many of the mahākāvyalakṣaṇas as possible. Naisadha for example has no descriptions of battles or depiction of the Vīra, Raudra or Bhayanaka sentiments. So also 'mantra,' 'raṇaprayana,' 'kumara-janma' are absent. He has also eschewed flower-collection, water-sports, description of ocean or seasons, drinking bouts etc though he could have introduced some of these at least.

Another novelty of him is raising Sṛṅgāra to the position of the principal sentiment of his mahākāvya. Other mahākāvya have Vīra as the principal rasa, Sṛṅgāra and others being subsidiary. Further the Sṛṅgāra in Naisadha is based on the foundation of Duty and Religion; and strikes an original note excelling Sṛṅgāra in Magha or Bhāravi. Only the exception comes in Canto XVI where the guests cut jokes at the ladies serving food. In Sṛṅgāra also Vipralambha is more predominant than Sambhoga. But both are delineated very nicely.

Yet another feature is the absence of 'kṛtr̥ma bandhas.' Only he has used śleṣa more than Bhāravi or Maḡha. He uses only nineteen metres; and introduces more humour in his Kāvya than others.

He does not supplement his MBh sources by Purānic matters. He makes, however, some changes in the original to suit his purpose. In his mahākāvya he imitates the past masters Kālidāsa, Maḡha and others at places. Thus:

- (i) Damayantīvilāsa (N. 18) cp. to Parvatīvilāsa (Ku. 8)
(both Nayikas 'mugdha', the metre rathoddhata).
 - (ii) Bards awakening Nala (N. 19) } cp. to { Bards awakening
Aja (Rag. V.).
 - (iii) Svayamvaravarṇana (N 10-13) cp. to Svayamvaravarṇana
(Rag. VI).
 - (iv) City damsels coming to see Nala (N. 15). } cp. to City damsels coming to
see Aja (Rag. VII) and
Siva (Ku. VII).
 - (v) Description of Nala's horse cp. to Description of Indrayudha in Bana's Kadambari.
 - (v) Dasavataraṇa cp. to Dasavataraṇa by Maḡha.
- He does not seem to have imitated Nala-Campu of Trivikrama.

Sṛīharsa never loses his individuality even when he imitates the great masters of the past

(E) **Elaboration in Naisadha:**—Naisadha is the biggest mahākāvya. In Vanaparvan (Kumbhakonam Edition) Adhy. 50-55 in 186 anuṣṭubh verses the original story is found told. Sṛīharsa has expanded it to 2804 verses—22 sargas—19 metres (which cannot be said to be many) And some scholars say that the number of sargas was possibly 60 or 120

For examining the merits and flaws in Naisadha, the personality of Sṛīharsa and his poetic abilities it would be worthwhile to discuss the great elaboration of the original effected by him. The elaboration depends upon imagination of a high order, descriptive power, knowledge of the human mind and a graceful style decorated by figures of word and sense.

The Arsa Mahakavya stories are generally matter-of-fact like their age; and the historical aspect is more important than the decorative. The narration matters more than the grace of narration. But later Mahakavyas, when they chose stories from the Arsa Mahakavyas for basing their Kavyas on, they had to make suitable changes for bringing about a fullness of sentiments, and had to put the stories in the setting and ideas suitable for their own age. The Arsa stories were like diamonds or jewels directly from the mines; the Mahakavyas are like chiselled diamonds or jewels. Anandvardhana recommends to poets to make necessary changes in the original to suit their poetical requirements: cp. इतिवृत्ते यदि रसानुगुणं स्थितिं पश्येत् तां भङ्क्वापि स्वतन्त्रतया रसानुगुणं कथान्तरमुत्पादयेत् । न हि कवेरिति वृत्तमात्रनिर्वहणे किञ्चिदप्रयोजनम् । -ध्वन्यालोक ३ S'rīharsa has presented the simple MBh. story decorating it with sentiments of his own age, as Dr. Waiṭṭe says, without effecting any drastic changes in the original but introducing some minor changes of details in incidents and characters; and particularly in the psychological presentation of the characters' feelings.

The golden swan is an aesthetic creation of S'rīharsa and a poetic triumph for him. The swan here is a cultured gentleman as it is and not just a bird of the MBh. episode. Its conversation with Nala, the pathos it delineates by describing the plight of its family, followed by Nala's unconditional release of the swan (unlike MBh. where the bargain was the swan's promise to secure Damayanti for Nala), its graceful offer of doing some good to Nala and the subsequent conversation of the swan and Damayanti, all show a master-hand at work. They all display wit, pun and humour, poetry and psychological insight.

In Canto IV Damayanti's lovesick condition is described at length. In Canto V the conversation of Indra and Narada is kept on a high moral plane, and feelings have been finely sublimated.

Almost all sargas subsequent to the 5th are the creations of the poet's fancy e. g. Nala's secret entry in Damayanti's apartments (Canto 6) the description of Damayanti (Canto 7) the description of gods and kings at the svyamvara by Sarasvati (Cantos 10-12), the marriage ceremony and frolics therein (Cantos 15-16) Carvaka's heretic philosophy and gods' refutation thereof (Canto 17) and the conjugal pleasures enjoyed by Nala and Damayanti (Cantos 18-22).

The tussle between Love and Duty in Nala's mind is also described very well in Canto VI.

The presentation of Srngara by S'rīharsa also is a vast improvement on the MBh original. In MBh age, though love had reached above insinuatual plane and had become a firm reality of the mind, still the later sublimation and aesthetic elevation, which a Kālidāsa or a Bhavabhūti, or a S'rīharsa gave to it was not there in MBh. Love to S'rīharsa (as to Kālidāsa and most emphatically to Bhavabhūti) was bound up with considerations of Duty and Religion.

The elaboration effected by S'rīharsa shows us his many excellences like deft characterisation, deep psychological insight, learning, commonsense, culture, aesthetic sense, imaginative power, command over language and also a few defects like over-elaboration and too much proneness to s'lesa.

(F) **Characterisation** :—S'rīharsa has shown a great knowledge of human mind in depicting the various characters. To start with—**Nala** has been depicted as an ideal king. S'rīharsa's high regard for Nala is expressed at the very outset of his Kāvya in *Nalavarṇana* (I 1-31). Nala's dealings with the golden swan show his magnanimity and culture. His great love for truth and duty is found in Cantos VI—IX. In Canto VI when as messenger of gods he approaches Damayanti, he faces his real test. And it is here that S'rīharsa's Nala far outshines MBh.-Nala. MBh.-Nala tries to do his task of an envoy of gods dutifully but he is not loth to press his personal suit as well. Not so S'rīharsa's Nala who is an ideal person. Once he has taken the job of an envoy of gods he tries to execute it in all conscience, does not divulge his identity and tries to persuade Damayanti to choose one of the gods as her consort by alternately cajoling her and warning her of the dire consequences of her refusal. But Damayanti would not budge an inch. She refuses to bend but is about to break by despondency when Nala absent-mindedly divulges his identity and regrets it very much. His mind as also the swan re-assure him that gods would not misunderstand him for the inadvertent slip incurred through momentary infatuation (cp. सतां हि चेतःशुचितात्मसाक्षिका) —N. IX 122. While MBh.-Nala was worldly and political, S'rīharsa's Nala is an ideal hero.

About Nala's valour, beauty of form, learning and culture, fame, charity, magnanimity and similar host of excellences, the author has spoken with eloquence in *Nalavarnana* (Canto I) and elsewhere, throughout the *Kavya*; and we need not here dilate on these. Suffice to say he was a repository of all 'vidyas' and 'gunas' (His knowledge of 'cookery' and 'as'vavidya' being specially famous).

He was a very dutiful and religious-minded king and does not forget 'dharma-carana' even when enjoying conjugal felicity. Thus the impression of Nala as a 'Royal sage' is very nicely conveyed. It is noteworthy that although Nala was a great hero, there are no battle-scenes or conquests in *Naladharma*. There was no scope for these here. Nala perhaps had fully realised that wars are motivated by Kali (quarrel) and such other base motives and not generally by high ideals; and he prefers to give the message of religion and humanity. While bards of Aja urge him for conquest, Nala's bards urge him for religious conduct (N. XIX 21-25).

Damayanti is depicted as a wise, loving, beautiful, cultured and noble consort of Nala, a worthy wife of a worthy husband. She is a skilful conversationalist and a great 'rasika.' She was possessed of a blithe spirit and enjoyed life in palaces and parks, but adversity even found her firm and collected. She was a paragon of beauty in the three worlds, her name being thus poetically explained—

सुवनत्रयसुभ्रवामसौ दमयन्ती कमनीयतामदम् ।

उदियाय यतस्तनुश्रिया दमयन्तीति ततोऽभिधां दधौ ॥

And she is a model 'pativrata' Falling in love with Nala, and worthily too, she does not waver or falter. Even the gods cannot persuade her to change her mind. She is very devout and with the help of the gods themselves she emerges successfully through all tests of life.

Besides Nala and Damayanti, we meet king Bhima, kind, hospitable and dutiful, a typical householder; Damayanti's brother Dama is devoted to his father, affectionate, affable and buoyant with youthful humour; Narada's mischievous nature is portrayed briefly but nicely. But more prominent amongst the lesser characters are Indra and Kali. Indra is selfish and planning in love-matters but otherwise noble, cultured and religious. He is very skilful in speech, a worthy disciple

of Brhaspati. And in the end he is quite noble. Kali on the other hand is, even in his brief introduction, shown to be a villain of the first order, enmical, diabolical, hateful, malicious, determinate cruel—the real villain of the piece.

Curiously absent almost throughout,—even absent in the svayamvara pandal and also at the send-off to Damayanti after her marriage—is Damayanti's mother. Her absence is odd !

5. *S'rīharsa as a Poet* :—We have already discussed in the foregoing discussion S'rīharsa's merits and demerits as a poet. We shall now examine at length some aspects of his poetic genius :

(a) ***Psychological Insight* :—**We have already said more than once that S'rīharsa knows the human mind intimately. He is very careful to delineate the minute psychological feelings delicately. The effects of external events on the mind are described by him with a finesse. He often describes places and things in such a way that the description rings a concordant note to the mood of a character. The description of Nalodyana (N I 73-116) is well harmonised with the mood of the separated Nala. The description of Kundinapura (N II 73-105) on the other hand rings to the tune of sporting Damayanti. N. IV 47-49 containing lovesick Damayanti's address to Cupid and the moon takes a lyrical fervour. In VI-XI the psychological tussle in Nala's mind torn betwixt love and duty is presented. At times S'rīharsa also depicts the working of the inner mind or the sub-conscious temporarily getting better of the outer one (Cp. I 39; III 112; III 134; VI 17; IX 140).

(b) ***S'rīharsa's Learning* :—**S'rīharsa is perhaps the most learned of the Mahākavis. We have already discussed his erudition in a general way. Here we would make particular references to his many-sided erudition as found in his mahākāvya.—(i) वेदान्त I 40; II 1; III 3, 4, 63; IX 94 &c (ii) सांख्य & योग II 78; V 94; XXII 76. (iii) न्यायवैशेषिक III 125; XV 75; XXII 36; (iv) मीमांसा V 39 XIV 73. (v) Buddhism X 87. (vi) Jainism IX 71. (vii) S'aivism II 6. (viii) Carvaka School XVII (ix) Various miscellaneous philosophical topics like theory of perception (I 29) satkaryavada (II 32; III 17, 39, 123) atomic size of the mind (III 37) Svataḥpramāṇyavada

(II 61) purvapaksa and siddhanta (II 42). (x) Medicine I 94, II 99, 100; III 94, 111, 130. (xi) Grammar III 23; II 95 (ref. to Phakkika). (xii) Mythology I 32, 53, 74, 96, 114, 116, 124; II 19, 37, 87, 91, 102; III 26, 27, 57 etc. (xiii) Astrology I 18, II 51

Also his knowledge of dharmas'āstra, kamas'āstra, arthas'āstra, fine arts like music, dancing etc., S'ruti's and Smrtis, the worldly usages, customs and traditions etc go to show how vastly erudite our poet was.

(c) **S'rīharsa's faith in Advaita** :—Another feature of S'rīharsa is his religious bent of mind and faith in Advaita (cp. N. III 3, 4; V 8; VIII 15; XI 129; XIII 36) So also 210 out 221 slokas of Cantos XVII are aimed at the same. But S'rīharsa's artistry is seen even in narrating the dry discussion of philosophy.

(d) **S'rīharsa's Humour** :—Naisadha has more humour in it than any other mahākāvya. In Kalidasa we do find humour; but it is occasional only; the main emphasis being on Srngara or Vira. Bharavi does not temperamentally exude humour. Magha's humour is sparse and sardonic. It is S'rīharsa who is temperamentally a buoyant person, with an eye for the odd and the ludicrous and a natural gift for both wit and humour having their own ring and verve. We find all varieties of humour—humour of action or situation or character and also humour of word. The description of the princes at the svayamvara is live with humour. The discomfiture of the guests in Canto XVI is another feast of humour (at times, however, of a coarse grain). Carvaka's sallies at Vedic religion and gods are sardonic and intelligently humorous. While in Canto XX humour is put side by side with Srngara. In our three Cantos instances of humour can be II 88, 85, 92 III 27, 28, 29, 30, 31, 34 &c

(e) **S'rīharsa's Literary Style** :—S'rīharsa's work on the whole is like Amṛtapākā (see discussion earlier). We cannot expect from him 'prasada' throughout. His partiality for s'lesa is famous. But there are so many charming verses in his Kāvya that may vie with Kalidasa's best; some verses show their charm after some effort at understanding them. On the whole, excepting a few abstruse and occult verses, S'rīharsa on the whole has a nice Kāvya style, at once elegant, graceful and majestic. Mr. Sastri opines, and with justification,

that inspire of occasional long compounds and lack of clarity of sense, the style, mainly is Vaidarbhi, appropriate for Sringara but studded with Śabdāarthalamkaras. Though not on par with Kalidasa's Vaidarbhi, it is Vaidarbhi all the same as the poet clearly seems to suggest in धन्यासि वैदर्भि गुणैरुदारैर्यथा समाकृत्यत नैयधोऽपि ।

इतः स्तुतिः का खलु चन्द्रिकाया यद्विधमप्युत्तरलीकरोति ॥

Instances of verses in very beautiful Vaidarbhi style can be a legion e. g. I 85, 127 II 9-15 &c &c.

Śrīharsa mixes fancy and realism in his descriptions e. g. Nalavarṇana (Canto I) or Candravarṇana (Canto XXII) His descriptions are graphic, minute and rich in imagery, cp. Description of Nala's horse (I 57-69) or of the forest (I 77-104) In the latter Nature has almost been personified and made to possess human feelings in the Wordsworthian style.

His humour and learning are already discussed

His use of Figures of Speech of Word and Sense is rich and varied. (cp. उल्लेखा I 8, 18, 27, 43 &c; II 25, 58, 69 &c; III 33 &c; उपमा I 19, 32, 65, 94; II 11, 91, III 46; विरोधाभास I 13, 41; III 24; रूपक I 12, 48, 83; श्लेष I 17, 26; II 1; III 67, 77, 90; अतिशयोक्ति I 20; II 16, III 40; अपह्नुति I 21; अनुप्रास I 31; स्वभावोक्ति I 76, 121; II 2, 88, III 132; समासोक्ति I 85; दृष्टान्त II 44 III 49; यमक II 66, 67; व्यतिरेक III 36; अर्थान्तरन्यास III 53 &c).

Some noteworthy subhasitas in his work are I 50, 102, 131; II 14-48, 58, 61; III 17, 53, 94 &c

The narrative style of Śrīharsa is 'Kalpanajātala.' Svabhāvoktis are far outnumbered by Utpreksas wherein Śrīharsa is outstanding. Śrīharsa has a habit of deriding the normal upamānas and introducing new, interesting and even naive ideas. He even handles situations which other poets might have thought too delicate or awkward and delineates them beautifully. K. L. V. Śāstri observes: " इत्थं वाच्यार्थवैचित्र्यकल्पनायां श्रीहर्षः सिंहासनमर्हति । व्यङ्गोक्तौ स्वभावोक्तौ च कालिदास-स्तुदूरं परिहीयते । "

Śrīharsa is an eloquent poet. Once he gets into his stride beautiful ideas come to him in quick succession like leaves to a tree. His dialogues are masterly and interesting.

The main sentiment is S'ringara both of the Sambhoga and Vipralambha varieties. But there is also excellent depiction of Karuna (e.g. hamsa's speech to Nala) and hasya (see discussion about S'riharsa's humour).

On the debit side we must mention that he is too prone to s'lesa, often lands in to the abstruse method of expression and at times repeats himself (instances of repetition I 1, 2; II 99, 100).

(f) **Defects in S'riharsa's Poetry**:—An impartial critic has the duty to point out the faults also of an author just like giving him due plaudits. And S'riharsa is a poet who has a handful of 'dosas' though not as many as Mammata might have liked to find! To mention the prominent ones, they are—(i) Elaborateness (ii) Lack of proportion¹ (iii) an excessive penchant for s'lesa and panditya making his verses 'durbodha' at places cp. (e.g. पञ्चनलीवर्णन Canto XIII)

1 As regards **the narration of the theme**, it is disproportionate to a great extent. The action does not keep an even flow and at times description gets better of narration. The main stages of the narration are (i) the mutual attraction of Nala and Damayanti (ii) Accentuation thereof through the swan's mediation (iii) Indra's longing for Damayanti a great impediment (iv) The way out thought by Damayanti (v) the problem created by the pancanal (vi) Damayanti's success over it (vii) marriage. Cantos 1, 2, 3 and 5 covering the first three stages are nice and quick-moving in action. Cantos 4, 6, 7 and 8 impede the progress of action by description. Canto IX again is a good one giving a new turn to the action. Cantos 10, 11, 12, 13 are again over-descriptive. In Canto 14 we almost have the end of the action the rest being a prolongation by description. But we must remember that in a way these defects are to some extent unavoidable in a mahakavya. A mahakavya is a work of ornate poetry in which descriptive and decorative elements do get better of the narrative elements at places. The simple and vigorous epic narrative has been transformed into a mahakavya by our poet and the elaboration of the original serves as an index to the excellences and defects of our poet and our poem as already seen above in our study of the elaboration in Naisadha where we found how the excellences far outnumber the defects.

(iv) repetition of ideas (v) vulgarity at places (e. g. the intervention of maids in Sarasvati's description of the assembled suitors; the practical jokes practised on guests in Cantos XII & XIII; too many liberties taken by lady-friends with Nala and Damayanti in Canto XXI (vi) obscenity VI 20; VII 91; XVI 15--50 (vii) niramkusatva or poetic license carried to extreme as Mr. Jivan S'ankar Yojnik points out with several instances e. g. too gross atis'ayuktis; anachronisms of time where Nala of Treta age is put in Krta age; Buddha from Kali age also is there. The time of S'rīkṛṣṇa also is shuffled. 'The setubandha' by Rama, a thing of the past is shown as a future event. He makes bees sit on a Campaka flower. The poet acc. to S'rīharsa seems to be more connected with poetry than with history. It is a truism no doubt: but applied at places beyond limits.

Dr. Watve, summing up his estimate of S'rīharsa as a poet has said that applying the tests furnished by Bhavabhūti in M. M. I 4 & 6 we shall have to rank S'rīharsa very high amongst mahākavīs. He has some great excellences and some prominent defects. But the excellences far outweigh the defects. If Maṅha is known for paṇḍitya and vocabulary, S'rīharsa perhaps excels Maṅha in both and has in addition 'Kavipratibha' and 'rasavatta' of a higher order. Dr. Watve places the poets of the mahākavays as—Kālidāsa, Bhāravi, S'rīharsa, Maṅha. Personally I would place S'rīharsa one degree up, immediately next to Kālidāsa.

6. Metres in Naisadha :—"S'rīharsa uses only nineteen metres, a comparatively small number. Of these, the favourite is Upajati of the Indravajra type, which is predominant in seven Cantos; the Vamsastha type prevails in four Cantos and is the chief metre in Canto XII, in which, after the model of Bhāravi and Maṅha the poet goes out of his way to vary his metres. The S'loka Vasantatilaka and Svagata are each the main metre of two Cantos, while one Canto each is found of Duravitambita, Rathoddhata, Vaitaliya and Harini. There is one stanza in each of Acaladhṛti, Totaka, Dodhaka, and Prithvi, and five in Mandakranta. More frequent yet of limited use is made of Puspitagra, Malini, Sikharini and Sragdhara." (Keith).

7. Commentaries on Naisadha :—"There are many commentaries on the poem by आनन्द राजानक, ईशानदेव, उदयनाचार्य,

गोपीनाथ, जिनराज, नरहरि, चन्द्रपाण्डित. चारित्रवधन, नारायण, भगीरथ, भरतमल्लिक or भरतसेन, भवदत्त, मथुरानाथ, मल्लिनाथ, महादेव, विद्यावागीश, शेष रामचन्द्र श्रीनाथ, वंशीवादन, विद्याधर, विद्यारण्य योगि, विश्वेश्वर, श्रीदत्त, सदानन्द, गदाधर, लक्ष्मणभट्ट, गोविन्दामिश्र, प्रेमचन्द्र, श्रीधर, परमानन्द चक्रवर्ती, सर्वज्ञ माधव, विद्याश्रीधरदेवसूरि, पेड्डुभट्ट, वेङ्कट रङ्गनाथ. Some of these have been mentioned by Aufrecht in his Catalogue." (Kṛṣṇamācariar).

To this list we have to add हरिचन्द्र सिद्धान्तवागीश's Comm. जयन्ती. The outstanding Commentaries are those by Mallinatha, Narayana and Siddhantavagīśa. Narayana's Comm. is an encyclopaedia of interpretations, a few of which at places at least, S'riharsa might have been completely innocent of.

8. Social Conditions & Customs:—It should be remembered that S'riharsa has mixed so much fancy in his descriptions that references to social conditions have to be sifted with great care; the conclusions drawn from these have to be very guarded, and we cannot get full picture of the society in this way—much less so in three Cantos. What I give below is just a casual list of a few references.

Nala is depicted as an ideal king and the educational ideals are very well-conveyed in a nutshell I 4 ab. The four dimensions of education are said to जधीति, बोध, आचरण, & प्रचारण. The profession of weaving is referred to in I 12. Medicinal references have already been noted. Spies have been referred to in I 3; nirajana in I 10 & II 26; 'Sahilonmajjana' test in II 27; gograsa in II 105; castesystem in III 62; Nalika-bow in II 28; gulika-bow in III 127. Some particular references are to vermillion applied to test bamboos in III 126, and references to Kundalana of the scribes in I 14.

9. Epilogue:—From the fore-going discussion, which is sufficiently exhaustive, it would be easy to form a correct estimate of S'riharsa as a poet and as a man. What I would do now is to briefly sum up *a few important points*.

S'riharsa is a poet who has been unduly neglected both by the reading public and scholars. He has his admirers no doubt; but he is not sufficiently appreciated at large. He deserves to be studied well

and that study would bring a rich reward of Kavyananda. Sriharsa is a very eloquent poet; his originality of ideas and fancies is striking and he is rich in these. So many brilliant ideas flow from his pen one after the other, when he gets into his stride, that we have to say that in fancy and novelty of ideas he beats Bharavi and Magha certainly and even Kalidasa at places.

He is the most lively and blithe poet for humour as well. He knows human mind and nature well, and can present both with his innate skill. He has a sound commonsense beside his healthy humour; and he has seen life closely and seen it whole. He is learned but that learning he carries with grace.

His one defect is that he is difficult at places to understand. Though he can wield Vaidarbhi in perfectly Kalidasian grace, still he prefers to be ornate at several places and his penchant for s'lesa and other S'abdarthalamkaras at places gives his work a touch of artificiality. But barring this defect we find him possessed of arthagaurava like Bharavi and excelling Magha in imagery and fancy. He has the knack of creating Realism in Romance and is really a poet, whose poetry affords an "escape from life into life." His Kavya really is amrtapaka as he calls it.

(3) The Type of Literature+

Naisadha is a mahakavya, one of the famous pancamahakavyas.

A mahakavya is thus defined :—

- (i) सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् । आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् ॥
 इतिहासकथोद्भूतमन्यद्वापि सदाश्रयम् । चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥
 नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः । उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
 विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः । मन्त्रदूतप्रयाणाजिनायकाम्युदयैरपि ॥
 अलङ्कृतममंक्षितरसभावनिरन्तरम् । सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥
 सर्वत्र भिन्नवृत्तान्तरूपेतं लोकरञ्जनम् । काव्यं कल्पोत्तरस्थायि जायेत सदलङ्कृति ॥
 (दण्डिन्'s काव्यादर्श I)

- (ii) सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः । सद्वंशः क्षत्रियो वापि श्रीरोदात्तगुणान्वितः ॥
 एकवशंभवा भूपाः कुलजा बहवोऽपि वा । शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥
 अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः । इतिहासोद्भव वृत्तमन्यद्वा सज्जनाश्रयम् ॥

चत्वारस्तस्य वर्गाः न्युस्तोत्रेकं च कल भवेत् । आदौ नमस्कृयाशीर्वा वस्तुनिर्देश एव वा ॥
 क्रचिन्निन्दा खलादीनां सतां च गुणकोर्तनम् । एकवृत्तमयः पद्यैरवसानेऽन्यवृत्तकैः ॥
 नानित्वत्वा नातिदीर्घाः सर्गा अष्टाधिका इह । नानावृत्तमयः कापि सर्गः कश्चन दृश्यते ॥
 सगोन्ते भाविनर्गस्य कथायाः सूचनं भवेत् । सन्ध्यामूर्त्येन्दुरजनीप्रदोषध्वान्तवासराः ॥
 प्रातर्मध्याह्नमृगयाशैलतुर्वनसागराः । सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥
 रणप्रयाणोपयममन्त्रपुत्रोदयादयः । वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥
 कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा । नामास्य सर्गोपादेयकथया सर्गनाम तु ॥

(विश्वनाथ's साहित्यदर्पण - परिच्छेद VI)

The salient characteristics of a Mahakavya are:—(i) Its subject-matter must be historical or pertaining to some good or great personage (ii) It may have a single dhrodatta celestial or Ksatriya hero, or it may deal with a famous race of kings. (iii) It must be an extensive work having at least eight sargas, which must neither be too short or long. The sargas must have a single basic metre with change of metre towards the end. There may be a sarga having a variety of metres. There must be a suggestion of the subject-matter of the next Canto, at the end of each Canto (iv) A mahakavya must be embellished with descriptions of cities oceans, mountains, seasons, the rising and setting of the sun and the moon, hunts battles, marches, counsel, birth of princes, & (v) The predoniment sentiment should be Srngara, Vira or Santa and other sentiments should be subsidiary to them (vi) It may begin with *asih*, *namaskriya* or *Vastunirdes'a*, (vii) In keeping with its subject-matter it must have an elevated and dignified style decorated with figures of speech and following the norms of poetics

Naisadha examined in this light can be found to be worthy of its place of honour as one of the Pancamahakavyas. Readers of this Introduction should have no difficulty in working out to themselves the details of how Naisadha agrees to the definition of a Mahakavya and to what extent it has a distinct individuality of its own.

॥ श्रीः ॥

॥ नैषधकाव्यरत्नम् ॥

प्रथमः सर्गः

निषीय यस्य क्षितिरक्षिणः कथांस्तथाद्रियन्ते न बुधाः सुधामपि ।
नलः सितच्छत्रितर्कितमण्डलः स राशिरासीन्महसां महोज्ज्वलः ॥ १ ॥
रसैः कथा यस्य सुधावधीरिणी^१ नलः स भूजानिरभूद्गुणाद्भुतः ।
सुवर्णदण्डैकसितातपत्रितज्जलत्प्रतापावलिर्कीर्तिमण्डलः ॥ २ ॥
पवित्रमत्रातनुते जगद्युगे स्मृतौ^२ रसक्षालनेयव यत्कथौ^३ ।
कथं न सा मदिरमाविलामपि स्वसेविनीमेव पवित्रयिष्यति ॥ ३ ॥

TRANSLATION.

1 There was a (great king) Nala, whose halo of fame was like a white parasol (held over him or over the three worlds), who was as though a shining bright mass of lustre, on listening to the story of whom, the protector of the earth, even the gods do not relish nectar (any more) to that extent (as they did before) (or the wise did not hail nectar thenceforth, as before).

2. That king Nala, whose story excels nectar on account of sentiments, and whose shining valour and halo of fame were like a golden staff and a white parasol, was possessed of wondrous qualities

3 His story makes the world holy (even) in this (Kali) age, when remembered, as if washing it by waters (Rasas: by pun: sentiments); how shall it not sanctify my speech, though faulty, which shall be devoted to the service of it ?

अर्धनिबोधाचरणप्रचारैर्देवाश्चन्द्रः प्रत्ययवृत्तादिभिः

चतुर्दशत्वं कृतवान् कुतः स्वयं न वेदति त्रिदशु चतुर्दशस्वयम् ॥ ४ ॥

अमुष्य विद्या समनाग्रनर्तकी त्रयोवर्त्तनाङ्गुणत विस्तरम् ।

अगाहनष्टादशतः जिगीजया नवद्वयर्द्धाष्टध्वजयश्रियान् ॥ ५ ॥

दिगीशवृन्दाशविभूतिरीक्षिता दिशा स कानप्रसगावरोधिनीम् ।

वभार शस्त्राणि दृष्टं द्वावधिकं निजत्रितैत्रावतरत्ववैधिकां ॥ ६ ॥

यदैश्वर्यमिः लुक्ते स्थिरीकृते कृतेऽमुना के न तपः प्रपदिरे ।

मुने बडेकाङ्क्षिकनिष्ठया स्पृशन् दधावधर्मोऽपि कृशस्तपस्विताम् ॥ ७ ॥

4. I know not how by bringing about four stages (of vidyas) by the (four) aspects (of study) viz. learning, understanding, putting into practice and propagation, he caused for himself 'caturadasatva' (i) 'fourteen'-ness; (ii) having four stages] in the fourteen Lores

5 The learning of him (Nala), which danced at the tip of his tongue as though assumed eighteenthness, with the triad of Vedas as though amplified by the multiplication of the six angas with the desire as if, of conquering the glories of the eighteen (lit. twice-nine) continents.

OR

His love (of cookery), which set dancing the tip of the tongue (on account of its exquisiteness), as though assumed eighteenthness, on account of the (triple) qualities of the (six) rasas (angas), like the triad of Vedas multiplied with the Vedangas (angas) and other subsidiary lores (gunas) with the desire to conquer as if, the glories of the eighteen (lit. twice-nine) continents

6. He (Nala), who had part of the glory of the group of the presiding gods of the various directions, and who was the Lord of the quarters, possessed the scriptures as his (third) eye over and above the (normal) two,—an eye, which was the obstructor to the activities of desire (puningly: obstructor to the activities of Madana), and suggestive of his (Nala's) being an incarnation of the three-eyed God

7. Who indeed did not take to penance in the Krita age when Nala made firm, Piety (sukrita) on its four legs? Even the poor (or emaciated) Adharma (non-religion) took to asecicism (puningly: become pitiable) touching the earth only by the support of one leg (or touching the earth by the little finger of one leg).

ऋक्ष्य द्वात्रासु बलोद्धते रजः स्फुरन्प्रतापानलधूममाक्षिमः ।
 नद्रेव गत्वा रतितं सुधान्वुर्गै दधानि पङ्क्रीम्वदङ्कृतं दिव्यैः ॥ ८ ॥
 स्फुरद्वनुनिस्वननद्धनाशुगग्रगरभवृष्टिव्ययितस्य सङ्घेः ।
 तेजस्य तेजदिशिखिनः परदशता त्रितेनुरिङ्गालमिवायशः परैः ॥ ९ ॥
 अनश्वद्वग्निपुगनलोज्ज्वलैर्निजप्रतापैर्वलयं ज्वलद्भुवः ।
 प्रदक्षिणीकृत्य जयाय सृष्टया रराज नीराजनया म राजवः ॥ १० ॥
 निवारितास्तेन महीतलेऽखिले निरीतिमावं गमितेऽतिवृष्टयः ।
 न नत्यजुर्नन्दमनन्यसंश्रयाः प्रतीपभूपालमृगदशा दशः ॥ ११ ॥
 मितांशुर्वर्णवयति स्म तदुर्गैर्महासिवेम्नः सहकृत्वरी बहुम् ।
 दिगङ्गनाङ्गावरणं रणाङ्गणे यशःपटं तद्वदचातुरीतुरी ॥ १२ ॥

8 The dust which was raised by (his) army in his expeditions, and which had the grace of smoke curling up as though from the fire of his valour, fell as if in the nectar-ocean, going there; and now turning into mud is acting as the spot on the moon

9. The enemies (of him) spread their infamy, which is as though the charcoal of the fire of their lustre, extinguished in battle by the powerful shower of the profuse arrows of him, whose bow was continuously twanging (punningly: by the shower caused by wind from a cloud displaying a rainbow and emitting thunder).

10. That destroyer of kings shone, having waved round the circle of the earth with the sacred waving of light (nirajana), meant for victory and effected by his valorous deeds, which were refulgent like fire and which had reduced to ashes many cities of enemies.

11. Excessive rains, banished by him (Nala) from the entire world, which was freed by him from all calamities, did not leave, indeed, the eyes of the fawn-eyed wives of rival kings, not finding shelter anywhere else

12. The shuttle in the form of the skill of his warriors, in association (sahakritvari) with the loom of his big sword, wove in the battlefield with the white-ray-coloured excellences of him (punningly: by threads), the cloth of fame, covering the forms of the Quarter-ladies.

प्रतीपभूपरिव किं नतो भिया विरुद्धधर्मैरपि भेतुनोऽञ्जिता ।
 अमित्रजिन्मित्रजिदोजसा स यद्विचारद्वचारदृगप्यवर्त्तन ॥ १३ ॥
 तदोजसस्तद्यशसः स्थिताविमौ वृथेति चित्ते कुरुते यदा यदा ।
 तनोति भांनाः परिवेपकैतवात्तदा विधिः कुण्डलनां विधोरपि ॥ १४ ॥
 अयं द्रिद्रो भवितेति वैधर्मी त्रिपि ललोटेऽर्थिजनस्य जाग्रतीम् ।
 मृषा न चक्रेऽल्पिनकल्पपादपः प्रणीय दारिद्र्यद्रिद्रिता नलैः ॥ १५ ॥
 विभज्य मेरुर्न यदर्धिसात्कृतो न निन्धुरुन्मर्गजलव्ययैर्मरुः ।
 अमानि तत्तेन निजायशायुगं द्विफालवद्वाश्चिकुराः शिरःस्थितम् ॥ १६ ॥
 अजन्ममभ्याशमुपेयुषा समं मुदैवै देवः कविना बुधेन च ।
 दधौ पटीयान् सनयं नयनयं दिनेश्वरश्रीरुदयं दिने दिने ॥ १७ ॥

13 Was it that opposing qualities gave up their contradictory nature through his fear, like enemy kings (who also gave up their dissensive activities through his fear)? For he who excelled the sun in lustre (ojasa mitrajit), also conquered his enemies by his power (ojasa amitrajit); and though he saw things through spies (caradrak) he also saw them with thought (vicaradrak).

14. Whenever the creator thinks in his mind that with his (Nala's) lustre (or power) and fame (well-) established, these two (viz the sun and the moon) are useless, he puts a circle-mark (kundalana) in the guise of the halo round the sun as well as the moon.

15. That king, who excelled even the desire-yielding trees did not falsify the standing writ of Destiny (or Creator) viz "This one would be a poor person," on the foreheads of the needy ones, by bringing about poverty of poverty (to such persons).

16 He thought his hair parted on two sides as a pair of infamies resting on his head—(one infamy) that he had not given the Meru mountain to the needy by dividing it amongst them; and (second infamy) that he had not made the ocean a desert place by the pouring of waters along with his gifts (or he did not turn a dry land into ocean by the pouring of water along with his gifts).

17 This wise (or erudite) king Nala, resplendent like the sun, became greater day by day, passing his time continuously with poets and learned men, who gladly approached him (or who were continuously studying Kavyasastras etc' with V L abhyasam), like the glorious Sun, who rises day after day, refulgent (patiyan), in company of Sukra and Budha, gladly accompanying him, observing the rule (of astronomy) (or making the different periods of time)

अग्नेविद्वानात्मकमलप्रवालयोः शिरस्सु वानादखिलक्षमाभुजाम् ।
 पुण्ड्रमूर्ध्वं भवतीति देधसा पदं किमस्याङ्कितमूर्ध्वगन्ध्या ॥ १८ ॥
 जगज्जयं तेन च कोशमक्षयं प्रणीतवान् दैशवशोपवानयम् ।
 स्रग्वाः रत्नशस्य ऋतुर्यथा वनं वपुस्तदालिङ्गदशस्य दौवनम् ॥ १९ ॥
 अग्नारि पद्मेषु तदङ्घ्रिणा धृणा क नच्छयच्छायलवोऽपि पल्लवे ।
 नदास्यदास्येऽपि गतोऽधिकारितां न शारदः पार्विकशर्वीश्वरैः ॥ २० ॥
 किमस्य रोमैणां कपटेन कोटिभिर्विभिर्न रेखाभिरजीगणदृणान् ।
 न रोमकूपौघमिपाज्जगन्कृता कृताश्च किं दूषणग्रन्थिन्दवः ॥ २१ ॥
 अमुष्य दोर्म्यामरिदुर्गलुण्ठने ध्रुवं गृहीतागैर्लार्धपानता ।
 उरःश्रिया तत्र च गोपुरस्फुरन्कवार्द्धैर्दुर्धर्षतिरःप्रसारिता ॥ २२ ॥

18 Was his foot marked by the Creator with upward lines, suggesting as though that it shall be (pura bhavati) above (lotuses and corals) by subjugating lotuses and corals (in their charm); and (above the other kings' heads) by its being planted on the heads of all other kings?

19 This (Nala) even when concluding childhood effected the conquest of the world and thereby attained inexhaustible treasure; and then youth embraced (i. e. adorned) his body, like the friend of cupid (viz the spring season) permeating a forest.

20. His feet scorned lotuses; not even a shadow of the beauty of his hands could be found in sprouts; and the autumnal moon, the lord of full-moon night, was not eligible to be a slave even of his face

21 Did not the creator indeed count by the crores of lines, appearing as hair, his excellences? Was it not that by the creator of the world zero-marks suggesting absence of blemishes were made under the pretext of the pores in his skin?

22 By his arms indeed was taken up the length and massiveness of the city-bolts, and by the glory of chest was taken up the invincibility and expensiveness of the shining doorpanes in the city-gates, at the time of the storming of the enemies' forts.

स्वकेलिलेशस्मितनिर्जितेन्दुनो^१ निजांशदत्तार्जितपद्मसम्पदः ।
 अतद्वर्याजित्वरसुन्दरान्तरे न तन्मुक्तस्य प्रतिमा चराचरे ॥ २३ ॥
 सरोरुहं तस्य दृशैव निर्जितं^२ जिताः स्मितेनैव द्विधोरपि श्रियः ।
 कुतः परं भव्यमहो महीयसी तदातनस्योपनिनौ दरिद्रता ॥ २४ ॥
 स्ववालभारस्यै तदृत्तनाङ्गजैः स्वयं^३ चनयैव तुलामित्यापिणः ।
 अनागसे शंसति बालचापलं पुनः पुनः पुच्छद्विबोलतच्छलात् ॥ २५ ॥
 महीभृतस्तस्य च नन्मयश्रियः निजस्य चित्तस्य च तं प्रतीच्छया ।
 द्विधा नृपे तत्र जगन्नर्यामुवा नतभुक् नन्मयविन्नोऽभवत् ॥ २६ ॥
 निर्मालनभ्रंशजुषा दृशा भृशं निर्भीय तं यद्विदग्गमिर्जितः ।
 अमूस्तनभ्यासमरं विवृण्वते निनेयनिन्वैग्रधुनापि लोचनैः ॥ २७ ॥

23. There was no rival to his face in the entire world—to his face which had conquered the moon by its smile which was just a part of its grace, and which had threatened the beauty of the lotuses by that of its eyes, which were a part of itself,—there being no other beautiful thing, which has effected the conquest of these two.

24. The lotus is conquered by his eyes already the beauty of moon is conquered just by his smile; And whence can there be a more charming thing (than these two—lotus and moon)? O what a great poverty (of poets) in the matter of finding a suitable standard of comparison (lit. comparison) for him?

25. The Camari deer, by repeatedly waving its tail conveys the juvenile forwardness (punningly the agility of hair) of its own bushy tail in wishing to compete with the hair of his (Nala's) head, to secure its a freedom from any offence.

26. The ladies of the three worlds had two-fold 'manmatha-vibhrama' in case of the king—(i) the mistaking (vibhrama) of him for cupid on account of the cupidlike beauty of the king and (ii) the graceful actions (vibharma) caused by love because of their wishing for him in their minds

27. That continued practice (of unwinking) which the goddesses had mastered by having drunk him (Nala) with eyes which did not wink, is as though displayed even now by their eyes, which are lacking winking even now.

अनस्तदाकागे नलाच्छर्जवितं दृजोदयं नमन्दर्वाक्षि चाफलम् ।

इति स्म चक्षुश्रवसा प्रिया नले स्तुवन्ति निन्दन्ति हृदा तदात्मनः ॥ २८ ॥

द्विलोकयन्तीभिर्जङ्घमावतादलादसुं नेत्रनिर्मालनेष्वपि ।

अलम्भि नर्त्याभिरमुष्य दर्शने न विश्लेष्टोऽपि निमेषनिर्मितः ॥ २९ ॥

न का निशि स्वप्नगतं ददर्श तं जगाद गोत्रस्वलिते च का न तम् ।

तदात्मनाध्यातवया रते च का चकार वा न स्वप्नोभयोद्भवम् ॥ ३० ॥

श्रियास्य योग्याहमिति स्वमीक्षितुं करं तमालोक्ष्य सुरूपया वृतः ।

विहाय भैमीमपदर्पया कया न दर्पणः आसमलीममः कृतः ॥ ३१ ॥

यथोद्यमानः खलु भोगभोजिना प्रसह्य वैरोचनिजस्य पत्तनम् ।

विदर्भजाया मदनस्तथा मनोऽनलावरुद्धं वयसैव वेशितः ॥ ३२ ॥

28 At the time of Nala, the beloveds of the serpents both praised and censured their eyes in their hearts—(praised) as the pair of eyes became richly fruitful listening to Nala (i. e. Nala's fame) and (censured) as it was fruitless not being able to see Nala.

29 The mortal ladies did not experience even the slightest difficulty caused by winking, in seeing him, because, on account of continuous thought of him, they saw him even when their eyes were closed (during 'nimesas')

30. Which lady did not see him in dreams; who did not blunder uttering his name; which lady did not manifest the cupid in her longing by thinking of the husband in the form of Nala at the time of dalliance (or thinking of her husband to be Nala himself as though at the time of dalliance) ?

31 Which beautiful lady except Bhāmi (Damayanti) did not soil with her sighs the mirror, held to see whether she is worthy of him, on seeing him, with her pride removed !

32. Just as Madana (i. e. Pradyumna) was ushered heroically, being carried there by the serpent-eating bird (Garuda) in the city of the son of Vairocana (Banasura), surrounded by fire, similarly cupid (love) of the daughter of the Vidarbha king was powerfully ushered in the mind of hers which was thinking of Nala only, being carried there by the age which is known for enjoyment of happiness (= youth).

नृपेऽनुरूपे निजरूपसम्पदां दिदेश तस्मिन् बहुशः श्रुतिं गते ।
 विशिष्य सा भीमनरेन्द्रनन्दिनी नतोभवाज्ञैकवशंवदं मनः ॥ ३३ ॥
 उपासनामेत्य पितुः स्म रज्यते दिने दिने सावसरेषु वन्दिनाम् ।
 पठन्तु तेषु प्रति भूपतीनलं विनिद्रोमाजनि शृण्वती नलम् ॥ ३४ ॥
 कथानुपेक्षेभ्यः मिथः सखीमुखातुण्डेऽपि तन्व्या नलनामनि श्रुते ।
 द्रुतं विधूयान्यद्भयतानया मुदा नदाकर्णनमज्जकर्णया ॥ ३५ ॥
 स्मरात्पगमोरनिमेषलोचनाद्विभेदि नद्विचमुदाहरेति सा ।
 जनेन युतः स्तुवता नदात्पदे निदर्शनं नैषधम्यपेचयत् ॥ ३६ ॥
 नलस्य पृष्ट्वा निषधागता गुणान् निषेण दूतद्विजवन्दिचार्याः ।
 निर्णीय तत्कीर्तिकथामथानया चिराय नस्थेऽभिमानायमानया ॥ ३७ ॥

33. That daughter of king Bhīma specially fixed her mind guided entirely by the command of cupid, on that king who was worthy of her great beauty and who was heard of (by her) on many occasions

34 Having come to wait upon her father, day after day, she was very much attracted, in the encomia of the bards; and when they were singing of the rival kings, she became extremely horrified on listening to (the praise of) Nala

35 When in mutual occasional conversations she happened to hear the word, 'Nala, signifying 'grass' even, from her friend's mouth, she at once, leaving all else became ready to hear about him (Nala,) with great delight

36. "I am afraid of the dead and un-winking cupid; so refer to someone else (as upamāna);" in this way (with this request) she made people (like her friends) place Naisadha (Nala) in his place as a standard of comparison, when praising other young people

37. The messengers, Brahmins, bards and minstrels, coming from the country of Nisadha were under some pretext asked by her about the qualities of Nala And on hearing the stories of his fame, she remained for long absorbed in her mind.

प्रियां प्रियां च त्रिजगज्जयिषिर्यैः चिन्ताविर्त्यानागृहमिति कावपि ।
 न्ति स्म सा कारुश्रेणं लेखितं नन्दस्य च स्वस्य च सख्यमीक्षते ॥ ३८ ॥
 मनोरथेन स्वपतीकृतं दलं निशि कः सा न स्वपती स्म पश्यति ।
 अदृष्टमप्यर्धमदृष्टैवमवाकरोति सुमिज्जन्दरीनतिथिम् ॥ ३९ ॥
 नेनीलितादक्षियुगाच्च निद्रया हृदोऽपि बाह्येन्द्रियमौनमुद्रितात् ।
 अदर्शि नङ्गेऽप्य कदाप्यवीक्षितो रहस्यमस्याः स महन्महीपतिः ॥ ४० ॥
 अहो अहोभिर्महिमा हिमागमेऽप्यतिप्रपदे प्रति ता स्मरार्दिताम् ।
 नपतृपूतावपि मेदसां मरा विभावरीभिविमराम्बभूविरे ॥ ४१ ॥
 स्वकान्तिर्कीर्तित्रजमौक्तिकखजः श्रयन्तमन्तर्घटनागुणश्रियम् ।
 कदाचिदस्या युर्वर्धयलोपिनं^१ नन्दोऽपि लोकादशृणोद्गुणोत्करम् ॥ ४२ ॥

38 She cogitated on the similarity (sakhya) between Nala and herself, drawn by an excellent artist at her command—"Paint on the walls of the pleasure-house a lover and his beloved, who would be excelling in beauty the three worlds "

39 When indeed during night, she did not see Nala, mentally visualised by her as her husband, for sleep indeed displays to one's sight, even unseen objects on account of the power of merit in one's score

40 That king (Nala), the great secret of hers (Damayanti), never seen by her earlier was shown to her by sleep, screening it from the pair of eyes which were then closed, and from the heart also which was sealed as if, then, due to external senses being silent (dormant through sleep).

41 Oh, by the days even in winter was assumed a great length to her affected by cuoid; and by nights also was possessed great thickness (i.e. great extensiveness) even at the fulness of summer

42. And once Nala also heard of her numerous virtues, which caused the firmness of youths to dwindle,—which qualities had the grace of the string running through the necklace (lit. garland) of pearls in the form of the great fame of his (Nala's) [or her (Damayanti's)] beauty

तमेव लब्धावसरं ततः स्मरः शरीरशोभाजयजानसंस्मरः ।

अमोघशक्त्या निजयेव नूर्तया तया विनिर्जितुमियं नैषधम् ॥ ४३ ॥

अकारि तेन श्रवणानिधिर्गुणः क्षणासुजा भिनृपात्मजाश्रयः ।

तदुच्चैर्यैव्ययसंहितेष्टुणा स्नेहेन च स्वात्मशराननाश्रयैः ॥ ४४ ॥

अमुष्य धीरस्य जवाय साहसी वरस्मज्या विदितैः मनाथवन् ।

निमज्जयामास यशसि मंशये स्मरश्चिलोकोविज्जयार्जितान्वपि ॥ ४५ ॥

अनेन मैत्रीं व्रटयिष्यतस्त्वा विधेयमध्येच्छतया व्यलामि तत् ।

अमेदि तत्तादृगनङ्गमार्गैर्यदस्य पौष्पैरपि धैर्यकञ्चुकम् ॥ ४६ ॥

किमन्यदद्यामि यदस्त्रनापितः पितानहो वारिजमाश्रयत्यहो ।

स्मरं तनुच्छायतया तमात्मनः शशाक शङ्के स न लङ्घितुं नलः ॥ ४७ ॥

43. Getting that opportunity, then, Cupid, through envy caused by the conquest of his beauty of form (by Nala) wished to conquer Naisadha (Nala) by her (Damayanti) who was as though the invincible power incarnate of himself

44. By that king, the virtues of the daughter of king Bhīma were listened to by his ears (intently); and by Cupid who had fixed his arrow to assail the great firmness of his (Nala's) mind the string of his own bow too was drawn upto the ear

45. Daring Cupid furnishing his bow with arrows for conquering this heroic king, staked even his fame already attained by the conquest of the three worlds.

46. It was indeed the potent desire of the creator wishing to unite Damayanti with him which asserted itself, in as much as that armour of firmness of him (i.e. Nala) was pierced by even the flowery arrows of the bodiless one (Cupid).

47. What more can be said? Even the Creator tormented by whose (Kāma's) weapon, resorts yet to a lotus (for coolness); Nala, I think, could not transgress that Cupid, who was like a shadow of himself

उर्रेभुवा कुन्मयुगेन जृम्भितं नद्योपहारेण व्यःकृतेन किम् ।
 त्रपास्रिदुर्गेनपि प्रतीये सा नलस्य नन्दी हृदयं विवेश यत् ॥ ४८ ॥
 अपह्वानस्य जनाय यन्निजामधोरतामस्य कृतं मनोभुवा ।
 अब्रवी तज्जागरदुःखसक्षिणी निशा च शय्या च शशाङ्ककोमदा ॥ ४९ ॥
 स्मरोपतप्तोऽपि^१ भृशं न स प्रभुर्विदर्भराजं ननयामयाचत ।
 यजन्यमूञ्शमं च मानिनो वरं त्यजन्ति न त्वेकमयाचतव्रतम् ॥ ५० ॥
 मुपाविपादाभिनयादयं क्वचिज्जुगोप निःश्वासततिं वियोगजाम् ।
 दिलेपन्यादिकचन्द्रभागताविभावनाच्चापललाप पाण्डुनाम् ॥ ५१ ॥
 शशाक निहोतुमये नै तत्प्रियामयं व्रभाषे यदलीकवीक्षिताम् ।
 समाज एवालपितासु वैणिकैर्मुमूर्छं यत्पञ्चममूर्च्छनास्वपि^२ ॥ ५२ ॥

48 Was it that a pair of pitchers was manifesting itself on her chest as a fresh present of (young) age, that she, having crossed the difficult river of bashfulness, entered the heart of Nala.

49 What cupid had made to him (how much he had afflicted him), who was trying to conceal his lovesickness from people,—only the witnesses of his painful awakeness viz Night pleasant with the moon and bedstead soft like moon, knew.

50 Though tormented by Cupid, the king did not solicit for the hand of that daughter of the Vidarbha king; the self-respecting ones rather give up their life and happiness; but not the vow of non-begging

51 By gesticulating a dejection which was feigned to be due to something else he tried to conceal the series of sighs caused by separation (from his beloved); while he concealed his paleness (really caused by lovesickness) by adverting to the excess of comphor in the unquents used by him

52 He (Nala) could not conceal, alas, the fact that he talked to his beloved seen through infatuation, and the fact that he fainted in the assembly itself, when the lute-players would play on the murcchanas of the fifth note.

अवाप सापत्रपतां महीपतिर्जितेन्द्रियाणां धुरि कीर्तिनस्थितिः ।
 असंवरे शम्बरैरिविक्रमे क्रमेण तत्र स्फुटतामुपेयुषि ॥ ५३ ॥
 अलं नलं रोद्धुमिदं^१ किलाभवन् गुणा विवेकप्रभवौ न चापलम् ।
 स्मरः स रत्यामनिरुद्धमेव यत्सुजत्ययं सर्गनिसर्ग ईदृशः ॥ ५४ ॥
 अनङ्गचिह्नं स विना शशाक नो यदासितुं संसदि यत्नवानपि ।
 क्षणं तदारामविहारकैतवान्निसेवितुं देशमियेष निर्जनम् ॥ ५५ ॥
 अथ श्रिया भर्त्सितमत्स्यकेतनः^२ समं वयस्यैः स्वरहस्यवेदिभिः ।
 पुरोपकण्ठोपर्वनं किलेक्षिता दिदेश यानाय निदेशकारिणः ॥ ५६ ॥
 अमी ततस्तस्य विभूषितं सितं जवेऽपि मानेऽपि च पौरुषाधिकम् ।
 उपाहरन्नश्वमजल्लचञ्चलैः खुराञ्चलैः क्षोदितमन्दुरोदरम्^३ ॥ ५७ ॥

53. That king whose position at the head of the persons of sense-control was well-known, got a sense of shame when gradually the invincible valour of the enemy of Sambara (i e Madana) became manifest with reference to him.

54 The qualities arising from discrimination were not adequate to prevent Nala from this unsteadiness; for it is just the nature of things that in case of love, Cupid makes a person uncontrollable [punningly: it is a well-known fact in creation that Cupid procreated Anirudha in (his consort) Rati]

55. When he could not sit in his assembly even for a moment, without (divulging) some sign of Cupid, even after efforts (not to divulge it), he decided to resort to a secluded place under the pretext of a sojourn in a pleasure-grove.

56 And then he (Nala), who excelled Cupid in beauty directed his servants to get a vehicle ready, with the so-called purpose of seeing the pleasure-park near the city, along with friends, who knew his secret.

57. And these (servants) then brought his steed, decorated, white, greater than purusa-proportion in speed and stature, and which was continuously pounding with his unsteady hoof the floor of his stall.

१ अमी २ विवेकप्रमुखा ३ नैषधः ४ ०मीनकेतनः, ०मत्स्यलाञ्छनः
 ५ पुरोपकण्ठं स वनं ६ क्षोभितमन्दुरोदरम्

अथान्तरेणावटुगामिनाध्वना निशीथिनीनाथमहःसहोदरैः ।

निगालगाद्वेवमणेरिवोत्थितैर्विराजितं केसरकेशरश्मिभिः ॥ ५८ ॥

अजस्रभूर्मानटकुड्नोद्गैतैरुपास्यमानं चरणेषु रेणुभिः ।

रयप्रकर्षाध्ययनार्थमागतैर्जनस्य चेतोभिरिवाणिमाङ्कितैः ॥ ५९ ॥

चलाचलप्रोथतया महीभूते स्ववेगदर्पानिव वक्तुमुत्सुकम् ।

अलं गिरा वेद किलायमाशयं स्वयं ह्यस्येति च मौनमास्थितम् ॥ ६० ॥

महारथस्याध्वनि चक्रवर्तिनः परानपेक्षोद्बहनाद्यशःसितम् ।

रदावदातांशुमिषादनीदृशां हसन्तमन्तर्बलमर्वातां रवेः ॥ ६१ ॥

सितत्विपश्चलतामुपयुषो मिषेण पुच्छस्य च केसरस्य च ।

स्फुटा^२ चलच्चामरयुगमचिन्हकैरैर्निह्वानं निजवाजिराजताम् ॥ ६२ ॥

58 Then (Nala mounted) the horse, which was adorned by ray-like hair of mane, arising as if from the circle-mark (devamani) having travelled by the path coming from within the skull of the head, and which resembled the lustrous rays of the Lord of Night (i e Moon)

59. (The horse) which was always having dust-particles, rising on account of the continuous pounding of earth, on its feet, which (dust particles) were as though the atomic minds of people which had come to learn the great speed (of the feet from them).

60. "(The horse) which as though seemed to be eager to tell to the king about the pride of its own speed, as could be seen by its throbbing nostrils; but which resorted to silence on remembering that (the king) knew the mind of the horse.

61 (The horse) white with fame (as if) on account of carrying the great warrior, sovereign (Nala) on the path, unsided by other horses, and which was slyly laughing at the strength of the horses of the sun, which were unlike itself, under the pretext of the white rays emitted by its teeth.

62. (The horse) which was manifesting its well-known sovereignty amongst horses by the sign of the two moving chowries in the guise of the tail and the mane (both of) which were white in lustre and moving.

अपि द्विजिह्वाभ्यवहारपौरुषे मुखानुषक्तायतवल्गुवल्गया ।
 उपेयिवासं प्रतिमल्लतां रयस्मये जितस्य प्रसभं गरुत्मनः ॥ ६३ ॥
 स सिन्धुजं शीतमहःसहोदरं हरन्तमुच्चैःश्रवसः श्रियं हयम् ।
 जिताखिलक्ष्माभृदनल्पलोचनस्तमास्त्रोह क्षितिपाकशासनः ॥ ६४ ॥
 निजा मयूखा इव तिग्मदीधिति^१ स्फुटारविन्द्राङ्कितपाणिपङ्कजम् ।
 तमश्चवारा जवनाश्रयायिनं प्रकाशरूपा मनुजशमन्वयुः ॥ ६५ ॥
 चलन्नलङ्कृत्य महारयं हयं स वैहवाहोचिनवेपपेशलः ।
 प्रमोदनिष्पन्दैराक्षिपक्ष्मभिर्व्यलोकि लोकैर्नगरालयैर्नलः ॥ ६६ ॥
 क्षणादथैष क्षणदापतिप्रभः प्रभञ्जनाव्येयजवेन वाजिना ।
 सहेव तामिर्जनदृष्टिवृष्टिभिर्गहिः पुरोऽभूत पुरुहूतपौरुषः ॥ ६७ ॥

63 (The horse) which was as though competing Garuda in point of the valorous devouring of serpents, with the beautiful long reins which were attached to its mouth, having already conquered completely him in point of the pride of speed.

64. That horse from the Sindhu land, moon-white and excelling the glory of Uccaisravas, (Nala) the Indra on Earth mounted,—(Nala) who had conquered all kings, who was possessed of large eyes (or great learning) (like Indra, the conqueror of all mountains, possessor of many eyes mounting Uccaisravas, born of the ocean and brother of moon).

65. His horsemen of lustrous mien followed him, the lord of men, who was having a distinct lotes-mark on his lotus-like hand, and was riding a fleet horse, like the shining rays of the sun which follow the sun, who has a full-blown lotus in his lotus-like hand, and who is drawn by fleet horses

66. Nala was looked at by people in his city with their eye-lashes absolutely unwinking through delight, as he was riding, adorning the speedy steed and beautiful in the attire appropriate for a horseman.

67. And in a moment he, resembling the moon in lustre and valorous like Indra went out of the city, along with the glances of people, riding the steed, from which wind could learn (the art of) speed.

ततः प्रतीच्छ प्रहरेति भाषिणी परस्परोल्लासितशल्यपल्लवे ।
 मृषामृधं सादिबले कुतूहलान्नलस्य नासीरगते विनेनतुः ॥ ६८ ॥
 प्रयातुमस्माकमियं कियत्पदं धरा तदम्भोधिरपि स्थलायताम् ।
 इतीव बाहैर्निजवेगदर्पितैः पयोधिरोधक्षममुत्थितं रजः ॥ ६९ ॥
 हरेर्यदक्रामि पदैककेन खं पदैश्चतुर्भिः क्रमणेऽपि तस्य नः ।
 त्रपा हरीणामिति नम्रिताननैर्न्यैर्वर्ति तैरर्धनभः कृतक्रमैः ॥ ७० ॥
 चमूचरास्तस्य नृपस्य सादिनो जिनोक्तिषु श्राद्धतयेव सैन्धवाः ।
 विहारदेशं तमवाप्य मण्डलीमकारयन् भूरि तुरङ्गमानपि ॥ ७१ ॥
 द्विपद्भिरेवास्य विलङ्घिता दिशो यशोभिरेवाब्धिरकारि गोष्पदम् ।
 इतीव धारामवर्धाय मण्डलीक्रियाश्रियामण्डि तुरङ्गमैः स्थली ॥ ७२ ॥

68. The horsemen at the front of Nala's army staged a feigned battle through sport, drawing the tips of their darts at each other and shouting "take this (stroke)," "strike" &c

69 Dust capable of covering the ocean was raised up by his steeds, proud of their speed, as if with the thought: How many steps can this earth be for us! Let the ocean also be earth therefore!

70 His horses, with downcast heads as if, returned after half-traversing the sky, thinking that they (haris) certainly are abashed even though capable of traversing sky by their four legs, (in as much as) it (sky) was formerly crossed by one foot of (one) Hari (Visnu)

71. When the horsemen from the army of that king, riding horses from the Sindhu countries, came to the pleasure-grove (punningly: to the monastery) they made their many horses take to a circular formation (punningly: a mandala formation or posture adopted by followers of Jina in their monasteries) as if through faith in the words of the Jinas

72 Finding that his enemies have crossed the quarters (already, in their flight), and that by his fame the ocean had already been made a cow-step (a small puddle so to say) the horses left their normal gaits (of different varieties), resorted to circular movement and decorated the nature-spot (viz. pleasure-grove) there.

अचीकरच्चारु ह्येन या भ्रमीर्निजातपत्रस्य तलस्थले नलः ।
 मरुत् किमद्यापि न तासु शिक्षते वितत्य वात्यामयचक्रचङ्क्रमान् ॥ ७३ ॥
 विवेश गत्वा स विलासकाननं ततः क्षणात् क्षोणिपतिर्धृतीच्छया ।
 प्रवालरागच्छुरितं सुषुप्सया हरिर्धनच्छायमिवाम्भमौ निधिम् ॥ ७४ ॥
 वनान्तपर्यन्तमुपेत्य सस्पृहं क्रमेण तस्मिन्नवतीर्णद्वक्पथे ।
 न्यवर्ति दृष्टिप्रकरैः पुरौकसामनुव्रजद्वन्द्वसमानवन्धुभिः ॥ ७५ ॥
 ततः प्रमूढे च फले च मञ्जुले स सम्मुखीनाङ्गुलिना जनाधिपः ।
 निवेद्यमानं वनपालपाणिना व्यलोकयत्काननरामणीयकम् ॥ ७६ ॥
 फलानि पुष्पाणि च पल्लवे करे वयोऽतिपातोद्भवावेपिते ।
 स्थितैः समाधाय महर्षिर्वार्धकाद्वने तदातिथ्यमाशिक्षि शाग्विभिः ॥ ७७ ॥

73. Does not the wind even now (aspire to) learn by practising the circular motion of the whirl-wind, the circular movements which Nala effected on his horse under his own parasol.

74 The king, having gone there, entered in a moment that pleasure-grove with a desire to regain his composure,—the pleasure-grove, ruddy with the redness of sprouts and very shady, just as Lord Visnu (Hari) enters with a desire to sleep, the ocean, tinged by the colour of coral, having the colour of a cloud and the inhabiting ground of serpents [or like a lion (Hari) entering a forest, ruddy with the colour of sprouts, shady and having water therein, with a desire to sleep]

75 The glances of the citizens, returned having longings looked upto the outskirts of the forest (at Nala), when he went out of sight, just as a group of relatives having accompanied a person till the bank of some water-reservoir, return wistfully when a person goes out of sight

76 Then the lord of men looked at the beauty of the forest, directed by the hand of the forest keeper, with its finger pointing at the beautiful flowers and fruit

77. The hospitality to him was learnt by the trees in the forest, holding in their sprout-hands shaken by the wind caused by the flight of birds, fruits and flowers, from the host of old sages (consisting of) followers of different S'akhas who were standing, holding in their hands, quivering through Vata caused by their advanced age, fruits and flowers.

विनिद्रपत्रालिगतालिकैतवान्मृगाङ्गचूडामणिवर्जनार्जितम् ।
 दधानमाशासु चरिण्यु दुर्यशः स कौतुकी तत्र ददर्श केतकम् ॥ ७८ ॥
 वियोगमाजां हृदि कण्टकैः कटुर्निधीयसे कार्णिशरः स्मरेण यत् ।
 ततो दुराकर्षतया तदन्तकृद्विगीयसे मन्मथदेहदाहिना ॥ ७९ ॥
 त्वदग्रसूचीसचिवः स कामिनोर्मनोभवः सीव्यति दुर्यशःपटौ ।
 स्फुटञ्च पत्रैः करपत्रमूर्तिभिर्वियोगिहृद्दारुणि दारुणायते' ॥ ८० ॥
 धनुर्मधुस्विन्नकरोऽतिभीमजापरं परागैस्तव धूलिहस्तयन् ।
 प्रसूनधन्वा शरसात्करोति मामिति क्रुधाक्रुश्यत तेन केतकम् ॥ ८१ ॥
 विदर्भमुभ्रस्तनतुङ्गताप्तये घटानिवापश्यदलं तपस्यतः ।
 फलानि धूमस्य ध्यानधोमुखान् स दाडिमे दोहदधूपिनिद्रुमे ॥ ८२ ॥

78. The curious king there saw Ketaka, possessed of infamy, spreading in (all) directions, and got through the rejection by Lord Siva; (infamy) under the pretext of bees resting on the blooming petals thereof.

79. " You have been condemned by the enkindler of Cupid's form (Lord Siva), (O Ketaka), since you, with your sharp points have been planted as a barbed-dart (lit. hooked arrow), in the hearts of separated lovers, and since you further, being difficult to be pulled out, ultimately kill them.

80. " Cupid sews indeed the web of infamy of the lover and the beloved with the needles of your tips; and he cuts the wood in the form of the heart of separated lovers, by your leaves which have the forms of saws as if.

81. "The flower-arrowed one makes me a target of his arrow, having made his hand dusty with your pollen, when his hand is wettened by the honey from his (flowery) bow,—me who am wholly engrossed with the daughter of Bhima (i. e. Damayanti)" thus by him (Nala) the Ketaka was angrily admonished.

82. He saw on the pomegranate tree, which had its longing for incense satisfied, fruit which were as though pitchers, inhaling smoke, with face downwards, practising a severe penance as if for attaining the elevation of the breasts of the beautiful Damayanti.

वियोगिनीमैक्षत दाडिमीमसौ प्रियस्मृतेः स्पष्टमुदीतकण्टकान् ।
 फलस्तनस्थानविदीर्णरागिहृदिशच्छुकास्यस्मरकिशुकाशुगाम् ॥ ८३ ॥
 स्मरार्धचन्द्रेपुनिभे क्रशीयसां स्फुटं पलाशेऽध्वजुपां पलाशनात् ।
 स वृन्तमालोकत खण्डमन्विनं वियोगिहृत्खण्डिनि कालखण्डजम् ॥ ८४ ॥
 नवा लता गन्धवहेन चुम्बिता करम्बिताङ्गी मकरन्दशीकरैः ।
 दशा नृपेण स्मितशोभिकुङ्मला दरादराभ्यां दरकाम्पिनी पपे ॥ ८५ ॥
 विचिन्वतीः पान्थपतङ्गहिंसनैरपुण्यकर्माण्यलिकज्जलच्छलात् ।
 व्यलोक्यच्चम्पककोरकावलीः स शम्बरारैर्बलिदीपिकाइव ॥ ८६ ॥
 अमन्यतासौ कुसुमेपुगर्भजं परागमन्धङ्करणं वियोगिनाम् ।
 स्मरेण मुक्तेषु पुरा पुरारये तदङ्गभस्मेव शरेषु सङ्गतम् ॥ ८७ ॥

83 He saw the pomegranate tree as a lady in separation (pun possessed of birds), which had clearly visible horripilation caused by the memory of the beloved (pun : which had prominent thorns, as though put forth through the remembrance of the longing realised), with the Kimsuka-arrow of Cupid in the form of the beak of a parrot, entering the heart full of affection and broken through lovesickness (pun : the red interior broken up) at the interval of the breasts in the form of fruit.

84. He saw the stalk of the Palasa (blossom) resembling the crescent arrow of Cupid, which as though was clearly a piece of Kalakhanda sticking to it, the piercer of the hearts of separated lovers, on account of the devouring of flesh of the ematiated travellers.

85. By king Nala was, with fear (dara) and admiration (adara) looked at (lit. drunk) a young creeper, kissed by wind, having her form horripilated as if by drops of honey, having the buds blooming smilingly and slightly tremulous (and who was like a young lady, kissed by her lover who had applied unquents, becoming horripilated, having bud-like teeth shining in her smile, and being slightly tremulous).

86. He saw rows of Campaka buds, which were as though the small lamps in the worship of the enemy of Sambara (i e. Cupid) and which under the pretext of collyrium-like bees were collecting the sins caused by the killing the moths in the form of travellers.

87. He thought that the pollen in the interior of flowers, which was blinding the separated lovers, was the ashes from the body of Siva, clinging to the (flower—) arrows (of Cupid), which were formerly directed at Lord Siva by Cupid.

पिकाद्वने शृण्वति भृङ्गहुङ्कृतैर्दशामुदञ्चत्करणं वियोगिनाम् ।

अनास्थया सूनकरप्रसारिणीं ददर्श दूनः स्थलपद्मिनीं नलः ॥ ८८ ॥

रसालसालः समदृश्यतामुना स्फुरद्द्विरेफारवरोषहुङ्कृतिः ।

समीरलोलैर्मुकुलैर्वियोगिने जनाय दित्सन्निव तर्जनाभयम् ॥ ८९ ॥

दिने दिने त्वं तनुरेधि रेऽधिकं पुनःपुनर्मूर्च्छं च मृत्युर्मृच्छं च ।

इतीव पान्थं शपतः पिकान् द्विजान् सखेदमैक्षिष्ट स लोहितेक्षणान् ॥ ९० ॥

अलिखजा कुड्मलमुच्चशेखरं निपीय चाम्पेयमधीरया दशा^१ ।

स धूमकेतुं विपदे वियोगिनामुदीतमाशङ्कितवानशङ्कत ॥ ९१ ॥

गलत्परागं भ्रमिभङ्गिभिः पतत् प्रसक्तभृङ्गावलि नागकेसरम्^५ ।

स मारनाराचनिवर्षणस्खलज्ज्वलत्करणं शाणमिव व्यलोकयत् ॥ ९२ ॥

88 With the forest (as if) hearing from the Cuckoo about the condition of separated lovers, effected by the humming of bees, with clearly manifested pathos (pun: with the Karuna trees therein blossoming) dejected Nala saw the ground-lily, waving its hands in the form of flowers with a feeling of abhorrence.

89. By him (Nala) was seen the mango-tree, as though wishing to threaten the separated lovers, with its buds (blossoms) shaking in the wind (like threatening fingers), and giving out humkaras of anger in the form of the humming of bees

90 And with grief he saw red-eyed cuckoos as if like red-eyed Brahmins, cursing the travellers: "Grow thin, ye, day by day; swoon ye again and again all the more; meet death as well."

91. Having seen with nervous eyes the Champaka flower, with a lofty crest (as if) of a row of bees, he, full of apprehension, suspected it to be the comet arising to the discomfiture of separated lovers

92. He saw the Nagakesara flower with its pollen falling and having a row of bees clinging to it, after hovering down with circular motion above it, like the grind-stone as if (of Cupid) emitting burning firesparks on account of the grinding of the arrows of Cupid.

तदङ्गमुद्दिश्य सुगन्धि पातुकाः शिलीमुखालीः कुसुमाद्गुणस्पृशः ।
स्वचापदृर्निर्गतमार्गणभ्रमात् स्मरः स्वनन्तीरवलोक्य लज्जितः ॥ ९३ ॥

मल्ललपल्लवकण्टकैः क्षतं समुच्चरच्चन्दनसारसौरभम् ।
स वारनारीकुचसञ्चि तोपमं ददर्श मादूरफलं पचेलिमम् ॥ ९४ ॥

युवद्वयीचित्तनिमज्जनोचितप्रमूनशून्येतरगर्भगह्वरम् ।
स्मरेपुत्रीकृत्य धिया भयान्वया स पाटलायाः स्तवकं प्रकाशितः ॥ ९५ ॥

मुनिद्रुमः कोरकितः शितिवृतिर्वनेऽमुनाऽभन्यत सिंहिकासुतः ।
तमिन्नपक्षत्रुटिकूटभक्षितं कलाकलापं किल वैधवं वमन् ॥ ९६ ॥

पूरो हठाक्षिततुषारपाण्डुरच्छदावृतेर्वीरुधि वद्विभ्रमाः^५ ।
मिलनिमीलं विदधुर्विलोकिता नमस्वतस्तं कुसुमेषु केलयः ॥ ९७ ॥

93. Cupid was abashed as if, on seeing the rows of bees, humming and swooping on his body, emitting fragrance greater than flowers, being attracted by that fragrance, mistaking it for arrows, slipping incorrectly from his bow, after touching the bowstring and whistling while advancing towards his (Nala's) body from his flowery bow.

94. He saw ripe Bilva fruits (Maluraphala), pierced (at places) by the thorns of the twigs waving in the wind, and giving out a nice fragrance like that of sandal, and resembling the breasts of a courtesan, marked by nail-marks caused by nails of a Vita sportive like gods, and emitting a fragrance of sandal and camphor (or the excellent fragrance of Sandal)

95. He trembled, having, with frightened mind, mistaken for the quivers of Cupid, the cluster of Patala flowers, which had its interior full of flowers capable of piercing deep the hearts of pairs of young lovers

96. The Agastya tree (munidruma), in buds, in the forest, was thought by him to be as if Rahu vomiting the group of digits of the moon which was drunk by it in the guise of the lessening of the moon's digits in the dark fortnight

97. The sportive movements of wind amongst flowers, with its rustling through creepers—(of the wind) which had removed the covering of leaves formed by white snow (or which had removed the garment of the snow-white seer leaves of creepers)—when seen made him close his eyes.

गता यदुत्सङ्गतले विशालतां द्रुमाः शिरोभिःफलगौरवेण ताम् ।
 कथं न धात्रीमतिमात्रनामितैः स वन्दमानानभिनन्दति स्म तान् ॥ ९८ ॥
 नृपाय तस्मै हिमितं वनानिलैः सुधीकृतं पुष्परसैरहर्महः ।
 विनिर्मितं केतकरेणुभिः सितं वियोगिनेऽदत्त न कौमुदी मुदः ॥ ९९ ॥
 वियोगभाजोऽपि नृपस्य पश्यता तदेव साक्षादमृतांशुमाननम् ।
 पिकेन रोषारुणचक्षुषा मुहुः कुहुरुताहूयत चन्द्रवैरिणी ॥ १०० ॥
 अशोकमर्थान्वितनामताशयागतान् शरण्यं गृहशोचिनोऽध्वगान् ।
 अमन्यतावन्तमिवैष पल्लवैः प्रतीष्टकामज्वलदस्त्रजालकम् ॥ १०१ ॥
 विलासवापीतटवीचिवादनात् पिकालिगीतेः शाखिलास्यलाघवात् ।
 बनेऽपि तौर्यत्रिकमाराराध तं क्व भोगमाप्नोति न भाग्यभागजनः ॥ १०२ ॥

98. How should he not congratulate the trees, which were saluting the earth (pun : foster-mother) in whose lap they had grown great, with heads extremely bent on account of the weight of fruit (pun : on account of the greatness of merit)

99 The daylight did not give to that separated king the pleasure of moonlight, though cooled by forest breezes, full of nectar on account of honey of flowers and rendered white by the pollen of Ketakas.

100. Seeing that the face of the king, though separated, was just like the moon incarnate, the Cuckoo, with eyes red with anger as if, indeed called again and again Kuhu (amavasya), enemy of the moon [or the Cuckoo by its 'Kuhu'-notes repeatedly called the enemy of the moon (amavasya)].

101. He thought that the Asoka tree was as though protecting the travellers separated from their homes, who had come for shelter to it, with a hope of it being possessed of a meaningful name, by concealing with its twigs the burning mass of Kama's missiles (viz the buds of itself which were the shining weapons of Kama).

102. The trinity of Music (tauryatrika) waited upon him (Nala) even in forest—with the beating of ripples at the sides of the pleasure-wells, the songs of cuckoos and bees (or songs of rows of cuckoos), and the dexterous dance of peacocks For where indeed does not a fortunate man attain enjoyments?

तदर्थमध्याप्य जनेन तदने शुका विसृष्टाः पटवस्तमस्तुवन् ।
 स्वराभूतेनोपजगुश्च शारिकास्तथैव तत्पौरुषगायनीकृताः ॥ १०३ ॥
 इतीष्टगन्धाढ्यमटन्नसौ वनं पिकोपगीतोऽपि शुक्स्तुतोऽपि च ।
 अविन्दतामोदभरं वहिः परं^२ विदर्भमुभ्राविरहेण नान्तरम् ॥ १०४ ॥
 करेण मीनं निजकेतनं दधद्द्रुमालवालाम्बुनिवेशशङ्कया ।
 व्यतर्कि सर्वर्तुवने वने मधुं स मित्रमत्रानुसरन्निव स्मरः ॥ १०५ ॥
 छताबलालास्यकलागुरुस्तरुप्रसूनगन्धोत्करपश्यतोहरः ।
 असेवतामुं मधुगन्धवारिणि प्रणीतलीलाप्लवनो वनानिलः ॥ १०६ ॥
 अथ स्वमादाय भयेन मन्थनाच्चिरत्नरत्नाधिकमुच्चितं चिरात् ।
 निलीय तस्मिन्निवसन्नपांनिधिर्वने तटाको^३ ददृशेऽवनीभुजा ॥ १०७ ॥

103. The parrots, in distinct words, praised him (Nala), (parrots) released by people in that forest after training them for that very purpose (of praising Nala); so also sang the Mainas, with their nectar like voices, trained to sing of his valour

104. Thus He (Nala) roaming in that pleasure-forest, rich in agreeable fragrances, being sung by Cuckoos and praised by parrots, attained external profusion of fragrance (amodabhara); but not the internal profusion of joy (amodabhara) on account of separation from Damayanti.

105. He was supposed to be as if Cupid searching for his friend, the spring season, in that forest, which was rich in all the seasons, holding as though by his hand his emblem viz. a fish (pun: carrying the fish-mark on his hand, suggestive of his sovereignty), being apprehensive of its entry into the water of the basins of trees.

106. Sylvan breeze, preceptor of lady-creepers in the art of dancing, the robber of great fragrance of flowers and one who has taken a dip in sport in water fragrant with honey (of flowers) waited upon him (i. e. Nala).

107. By that king was seen in that forest a lake which (as if) was the ocean remaining concealed there, having taken its wealth which was amassed since long and had more jewels than the ancient ones (viz fourteen jewels) through fear of churning

पयोनिलीनाभ्रकामुकावलीरदाननन्तोरगपुच्छसच्छवीन् ।

जलधिरुद्धस्य तटान्तभूमिदो मृणालजालस्य निर्भौद्धभार यः ॥ १०८ ॥

तटान्तविश्रान्ततुरङ्गमच्छटास्फुटानुबिम्बोदयचुम्बनेन यः ।

वभौ चलद्वीचि कशान्तशातनैः सहस्रमुचैःश्रवसामिव श्रयन् ॥ १०९ ॥

सिताम्बुजानां निवहस्य यश्छलाद्वभावलिश्यामलितोदरश्रियाम् ।

तमस्ममच्छायकलङ्कसङ्कुलं कुलं सुधांशोर्वह्नुलं वहन् बहु ॥ ११० ॥

रथाङ्गभाजा कमलानुषङ्गिणा शिलीमुखस्तोमसखेन शार्ङ्गिणा ।

सरोजिनीस्तम्बकदम्बकैतवान्मृणालशेषहिम्बुवान्वयायि यः ॥ १११ ॥

तरङ्गिणीरङ्गजुषः स्ववलभास्तरङ्गरेखा बिभरांबभूव यः ।

दरोद्गतैः कोकनदौघकोरकैर्धृतप्रवालाङ्कुरसञ्चयश्च यः ॥ ११२ ॥

108. Which (lake) under the pretext of a lotus-bed, half-concealed in waters, and spreading on the region of the bank, was as though possessed of a row of tusks of Airavatas immersed in the water, resembling in lustre, the tails of serpent Ananta.

109 Which (lake) shone as the receptacle of a thousand Uccaisravases, unsteady on account of the whipping by the end of the wave-whips, under the pretext of the clear reflection of the rows of horses (of Nala), resting on its bank

110 Which (lake) appeared to be possessed of a multitudinous family of moons, having spots resembling darkness, in the guise of the host of white lotuses, having their beauty of the interior, darkened by bees

111. Which (lake) was possessed of Sarngin (Visnu), possessed of Cakra, in Company of Laxmi, similar in lustre to a host of bees, and reclining on the serpent Sesa resembling a lotus-stalk, in the guise of a group of lotus-beds, possessed of Cakravakas, rich in lotuses, having a host of bees about it and which was growing from lotus stalks resembling the serpent Sesa.

112. Which (lake) was possessed of the rows of waves which were as if the rivers, its own beloveds sitting on its lap; and which had a mass of coral sprouts in the form of slightly opened buds of the clusters of red lotuses

महीयसः पङ्कजमण्डलस्य यश्छलेन गौरस्य च मेचकस्य च ।
 नलेन मेने सलिले निलीनयोस्त्रिवं विमुञ्चन्विधुकालकूटयोः ॥ ११३ ॥
 चलीकृता यत्र तरङ्गरिङ्गणैरबालशैवाललतापरम्पराः ।
 भ्रुवं दधुर्वाडवहव्यवाडवैःस्थितिप्ररोहत्तमभूमधूमताम् ॥ ११४ ॥
 प्रकाशमादित्यमवाप्य कण्टकैः करम्बितामोदभरं विवृण्वती ।
 धृतस्फुटश्रीगृहविग्रहा दिवा सरोजिनी यत्प्रभवाप्सरायिता ॥ ११५ ॥
 यदम्बुपूरप्रतिविम्बितायतिर्मरुतरङ्गैस्तरलस्तटद्रुमः ।
 निमग्न्य मैनाकमहीभृतः सतस्ततान पक्षान् ध्रुवतः सपक्षताम् ॥ ११६ ॥
 पयोधिलक्ष्मीमुषि केलिपल्लवे रिरंसुहंसीकलनादसादरम् ।
 स तत्र चित्रं विहरन्तमैन्तिके हिरण्मयं हंसमबोधि नैषधः ॥ ११७ ॥

113 What (lake) was supposed by Nala to be emitting the lustre of the moon and the kalakuta poison, which were underwater, in the guise of great lotus-beds, white and blue (respectively).

114 It which (lake) series of thick moss-formations set in motion by the rippling of waves, had the appearance of the great mass of smoke arising from the Vadavagni, residing under water

115. The lotus-plant growing in which lake, putting on profuse horriplation as if by its thorn-like points and displaying its great joy, on attaining the sun and possessing on its form blooming lotuses, looks like an Apsaras (as if) who displays profuse horriplation, manifesting her delight on attaining Aditya, and who possesses a heavenly form of brilliant beauty

116 A tree on the bank of which (lake) shaking in the wafting breeze having its height reflected in the waters of which, resembled [pun : displayed the winged nature of] Mainaka mountain, remaining underwater and shaking its wings.

117. And there in that pleasure lake, which robbed as if the beauty (or charm) of the ocean (i. e excelled it), Nala saw a wonderful golden swan, which was attracted towards the sweet tones of the female swans, wishing for sport, sporting nearly.

प्रियासु बालासु रतिक्षमासु च द्विपत्रितं पल्लवितञ्च विभ्रतम् ।
 स्मरार्जितं रागमहीरुहाङ्कुरं मिषेण चञ्चोश्चैरणद्वयस्य च ॥ ११८ ॥
 महीमहेन्द्रस्तमवेक्ष्य स क्षणं शकुन्तमेकान्तमनोविनोदिनम् ।
 प्रियावियोगाद्विधुरोऽपि निर्भरं कुतूहलाक्रान्तमना मनागभूत् ॥ ११९ ॥
 अवश्यमव्येष्वनवग्रहग्रहा यया दिशा धावति वेधमः स्पृहा ।
 नृणेन वात्येव तयानुगम्यते जनस्य चित्तेन भृशावशात्मना ॥ १२० ॥
 अथावलम्ब्य क्षणमेकपादिकां तदा निदद्रानुपवल्बलं खगः ।
 स निर्यगावर्जितकन्धरः शिरः पिधाय पक्षेण रतिक्रमालसः ॥ १२१ ॥
 मनालमात्मानननिर्जितप्रभं हिया नतं काञ्चनमम्बुजन्म किम् ।
 अबुद्ध तं विद्रुमदण्डमण्डितं स पीतमम्भःप्रमुचामरञ्च किम् ॥ १२२ ॥

118 (Nala saw a swan) which in the guise of his two beak-shells, and two feet was as if possessed of sprouts of the passion-tree reared up by Cupid, which had two leaves only (dvipatrita) and which was possessed of foliage (pallavita), with reference to very young beloveds and beloveds who are mature for dalliance.

119 The lord of the earth, seeing for a moment that bird which intensely delighted his mind was somewhat (manag) possessed of curiosity, though he was extremely uneasy through separation from his beloved

120 In case of things destined to happen the mind of a person helplessly follows the same direction along which runs the will of the Creator, unimpeded in its effectiveness, like grass following a whirlwind

121. Just then that bird, being fatigued by lovesports slept for a moment standing on one leg, with its neck slightly turned aside covering its head by its wing

122 The king just wondered whether it was a golden lotus on its stalk, bent through shame, being conquered in lustre by his own face, or whether it was a yellow chowrie of the lord of waters (i. e. Varuna) having a coral staff

कृतावरोहस्य हयादृपानहौ ततः पदे रेजतुरस्य बिभ्रती ।

तयोः प्रवालैर्वनयोस्तथाश्वजैर्नियोद्धुकामे किमु बद्धवर्मणी ॥ १२३ ॥

विधाय मूर्ति कपटेन वामनीं स्वयं बलिघ्नं सिविडम्बिनमियम् ।

उपेतपार्श्वश्चरणेन मौनिना नृपः पतङ्गं समधत्त पाणिना ॥ १२४ ॥

तदात्तमात्मानमवेत्य संभ्रमात्पुनः पुनः प्रायसदृष्ट्वाय सः ।

गतो विरुत्योद्धुने निराशतां करौ निरोद्धुर्दशति स्म केवलम् ॥ १२५ ॥

ससम्भ्रमोत्पातिपतकुलाकुलं सरः प्रपद्योत्कतयाऽनुकम्पताम् ।

तर्मिलोलैः पतगग्रहानृपं न्यवारयद्वारिरुहैः करैरिव ॥ १२६ ॥

पतत्रिणा तद्रुचिरेण वञ्चितं श्रियः प्रयान्त्याः प्रविहाय पल्वलम् ।

चलत्पदाम्भोस्तेनूपरोपमा चुकूज कूले कलहंसमण्डली ॥ १२७ ॥

123. The feet possessed of shoes of him (Nala), who had got down from his horse appeared as though donning armour with a desire to fight (i. e. to compete) with the sprouts and (red) lotuses of the two 'vanas' [viz. (i) forest; (ii) waters] respectively.

124. Having himself taken a dwarfish stance, resembling the form of Vamana which conquered Bali, the king having come near with silent steps, held the bird by his hand

125. Finding itself caught by him, the swan tried repeatedly to fly up in great flurry; and finding flying a forlorn hope and raising wailing notes, it just began to peck at the hand of that catcher (viz. Nala).

126. The lake, having a host of birds flying up in confusion, attaining a feeling of compassion through dejection (utkata) tried to ward off the king with the hands in the form of lotuses, moving on account of waves, from catching the bird.

127. The group of swans cackled on the banks, resembling the (jingling of) anklets in the moving lotus-like feet of Lamxi, who was going away leaving that lake which was bereft of that beautiful bird.

न वासयोग्या वसुधेयमीदृशस्त्वमङ्ग यस्याः पतिरुज्झितस्थितिः ।

इति प्रहाय क्षितिमाश्रिता नभः खगास्तमाचुकुशुरारैवः खलु ॥ १२८ ॥

न जातरूपच्छदजातरूपता द्विजस्य दृष्टेयमिति स्तुवन्मुहुः ।

अवादि तेनाथ स मानसौकसा जनाधिनाथः करपञ्जरस्पृशा ॥ १२९ ॥

धिगस्तु तृष्णातरलं भवन्मनः समीक्ष्य पक्षान्मम हेमजन्मनः ।

तवारिवस्येव तुषारशीकरैर्भवेदमीभिः कमलोदयः कियान् ॥ १३० ॥

न केवलं प्राणिवधो वधो मम त्वदीक्षणाद्विश्वसितान्तरात्मनः ।

विगर्हितं धर्मधनैर्निर्वहणं विशिष्य विश्वासजुषां द्विपामपि ॥ १३१ ॥

पदे पदे सन्ति भटा रणोद्भटा न तेषु हिंसारस एष पूर्यते ।

विगीदृशं ते नृपतेः कुविक्रमं कृपाश्रये यः कृपणे पतत्रिणि ॥ १३२ ॥

128. Such earth, which has as the lord you who transgress proper conduct, is not worth living on (or is not fit to live on): Thus, indeed, the birds, leaving the earth and flying in the sky (lit. resorting to the sky) condemned him by their twitters.

129 And the king repeatedly praising with the words: Such a beauty of a bird caused by golden wings was never seen by me, was spoken to by that dweller of Manasa lake (i e. Swan) in his hand (lit. in the cage of his hand)

130 Fie upon your mind moved by greed at the sight of my golden wings! To what extent shall there be an increase of wealth with these wings to you, as to the ocean richness of waters by the drops of snow?

131. By killing me, confiding in you after seeing you, you would not only be guilty of animal-slaughter (but it would be the killing of a confiding being); and by sages rich in piety the destruction of confiding enemies even has been censured with a special emphasis

132. At every place are there warriors, ferocious in battles; is not your lust for killing satisfied with them? Fie upon this ill-valour of yours who are a king—which valour is directed at a poor bird, an object of pity.

फलेन मूढेन च वारिभूरुहां मुनोर्वेत्थं मम यस्य वृत्तयः ।
 त्वयाद्य तस्मिन्नपि दण्डधाणि कथं न पत्या धरणी धृणीयते^१ ॥ १३३ ॥
 इतीदृशैस्तं विरचय्य वाङ्मयैः सचित्रवैलक्ष्यकृपं नृपं खगः ।
 दयासमुद्रे स तदाशयेऽतिथौचकार कारुण्यरसापगा गिरः ॥ १३४ ॥
 मद्रेकपुत्रा जननी जरातुरा नवप्रसूतिर्वरटा तपस्विनी ।
 गतिस्तयोरेप जनस्तमर्दयन्नहो विधे त्वां करुणौ रुणद्धि नो ॥ १३५ ॥
 मुहूर्तमात्रं भवनिन्दया दयासखाः सखायः खवदश्रवो मम ।
 निवृत्तिमेष्यन्ति परं दुरुत्तरस्त्वयैव मातः सुतशोकसागरः ॥ १३६ ॥
 मदर्थसन्देशमृणालमन्थरः प्रियः क्रियदूर् इति त्वयोदिते ।
 विलोकयन्त्या रुदतोऽय पक्षिणः प्रिये म कीदृग्भविता तव क्षणः ॥ १३७ ॥

133. How shall not the earth feel ashamed of you as her to lord, you who are up to punish me whose livelihood is made up of fruits and roots of the lotus-plants, like that of a sage living on the fruits and roots of the waterborn and groundborn plants ?

134. The bird having made the king full of wonder, shame and compassion, with words like those, then directed its words, the rivers of pity, towards the heart of Nala, the ocean of compassion.

135 My mother, with myself as her only son, is bent with old age; my poor (or chaste) wife is recently delivered; I am the support of the two; O Creator, tormentor of me, compassion for us withholds you not (from this tormenting) :-

136 My friends, affectionate, with tears flowing, shall attain cessation of grief after a while condemning this wordly life; but the ocean of grief for the son, shall be difficult to cross for you, O Mother.

137 What would be that moment like, when on your query: how far away is my dear one, slow in sending to me a message and the lotus-stalks [or slow on account of carrying (a bundle of) lotus-stalks in response to my message]: you would be seeing the birds (from here) weeping (being unable to convey the excruciating tidings), O beloved

कथं विधातर्मयि पाणिपङ्कजात्तव प्रियाशैत्यमृदुत्वशिल्पिनः ।

वियोक्ष्यसे बल्लभयेति निर्गता लिपिल्ललाटंतपनिष्ठुराक्षरा ॥ १३८ ॥

अपि स्वयूथैरशनिक्षतोपमं ममाद्य वृत्तान्तमिमं बतोदिता ।

मुग्धानि लोलाक्षि दिशामसंशयं दशापि शून्यानि विलोकयिष्यसि ॥ १३९ ॥

ममैव शोकेन विदीर्णवक्षसा त्वया विचित्राङ्गि विपद्यते यदि ।

तदस्मि^३ दैवेन हतोऽपि हा हतः स्फुटं यतस्ते शिशवः परासवः ॥ १४० ॥

तत्रापि हा हा विरहात्कुधाकुलाः कुलायकूलेषु विलुठ्य तेषु ते ।

चिरेण लब्धा बहुभिर्मनोरथैर्गताः क्षणेनास्फुटितेक्षणा मम ॥ १४१ ॥

सुताः कमाह्वय चिराय चुङ्कृतैर्विधाय कम्प्राणि मुखानि कं प्रति ।

कथासु शिष्यध्वमिति प्रमील्य स स्तुतस्य सेकाद्बुधे नृपाश्रुणः ॥ १४२ ॥

138. Oh creator, how could by your lotus-like hand, the architect of coolness and delicateness of my beloved, be engraved the inscription, with letters harrowing my forehead, that: 'This one would be separated from his beloved': in my case!

139 O my beloved of unsteady eyes, you certainly shall see all the ten faces of the (ten) quarters void, on being told by the birds of my flock this news, which would be like a bolt from the blue

140. If you were to die, O variegated one, with thy heart breaking asunder through grief for me then I, already struck by fate, shall be struck (once more); for in that case your children would certainly die (for the lack of a guardian).

141 Those my young ones, had after a long period of hankerings, and yet having their eyes unopened, shall die of hunger, wallowing in the interior of the nests, when they would be separated even from you

142 My sons, calling some one by your twitters, making your faces quiver towards someone, be remaining in words only (i. e. die): fainting with these words the swan was revived by the sprinkling of the king's flowing tears.

इत्थममुं विलपन्तममुञ्चद्दीनदयालुनयावनिपालः ।

रूपमदर्शि धृतोऽसि यदर्थं गच्छ यथेच्छमथेत्यभिधाय ॥ १४३ ॥

आनन्दजाश्रुभिरनुस्त्रियमाणमार्गान्

प्राक्छोकनिर्गमितनेत्रपयःप्रवाहान् ।

चक्रे स चक्रनिमचङ्क्रमणच्छलेन

नीराजनां जनयतां निजबान्धवानाम् ॥ १४४ ॥

श्रीहर्षं कविराजराजिमकुटौलङ्कारहीरः सुतं

श्रीहीरः सुषुवे जितेन्द्रियचयं मामल्लदेवी च यम् ।

तच्चिन्तामणिमन्त्रचिन्तनफले शृङ्गारभङ्ग्या महा-

काव्ये चारुणि नैषधीयचरिते^३ सर्गोऽयमादिर्गतः ॥ १४५ ॥

143. The king, compassionate towards the miserable, released the swan, thus lamenting, saying: "I have seen your beauty for which (purpose) I caught you; you go now wherever you want."

144. In case of his brethren (fellow-swans), as though waving a sacred light in the form of circular flutterings of theirs, he made the flow of tears from eyes gushing out through grief, to be followed by the tears of joy.

145. Sriharsa, the conqueror of the group of senses, whom Srihira, the diadem-diamond in the crown of the circle of poets and Mamalladevi, begot as their son,—in the Naisadhiyacarita, a mahakavya (of that Sriharsa), charming on account of composition abounding in the erotic sentiment and which is the result of his meditation on the Cintamanimantra, the first sarga has come to a close.

द्वितीयः सर्गः

अविगत्य जगत्यधीश्वरादथ मुक्तिं पुरुषोत्तमात्ततः ।
 वचसामपि गोचरो न यः स तमानन्दमविन्दत द्विजः ॥ १ ॥

अधुनीत खगः स नैकधा तनुमुत्फुल्लतनूहीकृताम् ।
 करयन्त्रणदन्तुरान्तरे व्यलिखच्चञ्चुपुटेन पक्षती ॥ २ ॥

अयमेकतमेन पक्षतेरधिमध्योर्ध्वगजङ्घमङ्घ्रिणा ।
 स्खलनक्षण एव शिश्रिये द्रुतकण्डूयितमौलिरालयम् ॥ ३ ॥

स गलद्वनदुर्गदुर्ग्रहान् कटु कीटान् दशतः सतः क्वचित् ।
 नुनुदे तनुकण्डु पण्डितः पटुचञ्चूपुटकोटिकुड्नैः ॥ ४ ॥

अयमेत्य तटाकनीडजैर्लघु पर्यत्रियताथ शङ्कितैः ।
 उदडीयत वैकृतात्करग्रहजादस्य त्रिकस्वरस्वरैः ॥ ५ ॥

CANTO II

1. The bird, then, having attained release from that great person (Nala), the sovereign Lord of the world, attained a delight that was beyond description [pun : A Brahmin on securing release (salvation) from the Supreme Lord, the ruler of the world, attains a delight which is beyond words]

2 The bird shook repeatedly its body which had the wings dishevelled, and pecked by its beak at its wings which had their intervals disturbed by holding (by Nala's hand).

3. The bird resorted to its nest, the very moment it was released, scratching its head with one of its legs, with the shank going up through one of the wing-span

4. That dexterous bird by sharp peckings of the point of its beak pecked at the insects which were biting sharply here and there and were difficult to assail in the fort of its wings, removing its itch thereby

5 The bird was quickly surrounded by the birds from nests at the lake, who next flew with a shrill cackling, being apprehensive of on injury caused by the hold of the hands (of Nala) to the swan.

दधतो^१ बहुशैवलक्ष्मतां धृतस्रद्राक्षमधुव्रतं खगः ।
 स नलस्य ययौ करं पुनः सरसः कोकनदभ्रमादिव ॥ ६ ॥
 पतगश्चिरकाललालनादतिविस्त्रम्भमवापितो नुं किम् ।
 अतुलं विदधे कुतूहलं भुजमेतस्य भजन्महीभुजः ॥ ७ ॥
 नृपमानसमिष्टमानसः स निमज्जत्कुतुकाभृतोर्मिषु ।
 अवलम्बितकर्णशङ्कुलीकलशीकं^४ रचयन्नबोचत ॥ ८ ॥
 मृगया न विगीयते नृपैरपि धर्मागभर्ममपारैः ।
 स्मरसुन्दर यां यदत्यजस्तव धर्मः सदयोदयोज्ज्वलः^५ ॥ ९ ॥
 अबलस्वकुलाशिनो झषान्निजनीडद्रुमपीडिनः खगान् ।
 अनवद्यतृणादिनो^६ मृगान् मृगयाघाय न भूमृतां व्रताम् ॥ १० ॥

6. The bird (swan) again approached the hand, possessing beelike rudraksas of Nala who was possessed of many a saiva marks, missing it for a red lotus having rudraksalike bees on it from a lake having a big mossy surface.

7. The bird, resorting to the arm of the king as if made confident by fondling for a long time, created a great surprise.

8. That (bird) to whom the Manasa lake was dear spoke (as follows) making the king's mind which was as though drowning in the nectar-waves of curiosity cling to the pitches in the form of his attentive ears.

9. "Hunting is not condemned, even by kings who are well-versed in the essence of scriptures; that you released me, O (king) beautiful like Cupid, is a religious act on your part, shining on account of the manifestation of compassion.

10. "Hunting does not lead to sin on part of kings if they kill fish who eat the weaker, members of their own families, or birds which trouble the trees on which they build their nests, and animals who eat the poor grass.

१ वहतः २ विश्रम्भ ३ स, पु सः ४ शङ्कुलीकलसीकं, शङ्कुलीकलसीकं
 ५ स द० ६ तृणादिनो ७ भूमृतां

यद्वादिषमप्रियं तव प्रियमाधाय नुनुत्सुरस्मि तत् ।

कृतमातपसंज्वरं तरोरमिवर्ध्यामृतमंशुमानिव ॥ ११ ॥

उपनम्रमयाचितं हितं परिहर्तुं न तवापि साम्प्रतम् ।

करकल्पजनान्तराद्विधेः शुचितः प्रापि स हि प्रतिग्रहः ॥ १२ ॥

पतमेन मया जगत्पतेरुपकृत्यै तव किं प्रभूयते ।

इति वेद्मि न तु त्यजन्ति मां तदपि प्रत्युपकर्तुमर्तयः ॥ १३ ॥

अचिरादुपकर्तुराचरेदथवात्मौपयिकीमुपक्रियाम् ।

पृथुरित्यमथाणुरस्तु सा न विशेषे विदुषामिह ग्रहः ॥ १४ ॥

भविता न विचारचारु चेत्तदपि श्रौव्यमिदं मदीरितम् ।

खगवागयमित्यतोऽपि किं न मुदं दास्यति कीरगीरिव ॥ १५ ॥

11. I wish to make amends for what ill I said to you by doing some good, like the sun (making amends for) the heat-fever caused to a tree by showering nectarlike water.

12. And it would not behove you to refuse what good comes to you, unasked; for that favour is coming to you (not from a low being like me but) from the pure-natured creator, in the place of whose (offering) hand this being (viz. myself) have been there.

13. Can I presume to favour you, the Lord of the world! I know this, (that such a thing is beyond me); but the earnest desire to oblige you still does not leave me.

14. Or rather one should make one's possible recompense towards the obliger, early; it may be great or it may be small; the wise are not particular to the quantity of the return (but rather about the feeling of gratitude behind it).

15. Though my speech may not be very rich in thought, still it deserves to be heard (by you). Would it not at least give a delight on account of its being the speech of a bird, as is the case of words of a parrot?

स जयत्यरिसार्थसार्थकीकृतनामा किल भीमभूपतिः ।

यमवाप्य विदर्भभूः प्रभुं हसति द्यामपि शक्रमर्तुकाम् ॥ १६ ॥

दमनादमनाक्प्रसेदुषस्तनयां तथ्यगिरस्तपोधनात् ।

वरमाप स दिष्टविष्टपत्रितयानन्यसद्गुणोदयाम् ॥ १७ ॥

भुवनत्रयसुभ्रुवामसौ दमयन्ती कमनीयतामदम् ।

उदियाय यतस्तनुश्रिया दमयन्तीति ततोऽभिधां दधे' ॥ १८ ॥

श्रियमेव परं धराधिपाद्गुणसिन्धोरुदितामेवेहि ताम् ।

व्यवधावपि वा विधोः कलां मृडचूडानिलयां न वेद कः ॥ १९ ॥

चिकुरप्रकरा जयन्ति ते विदुषी मूर्धनि सा बिभर्ति यान् ।

पशुनाप्यपुरस्कृतेन तत्तुलनामिच्छतु चामरेण कः ॥ २० ॥

16. Victorious is that king Bhima, who has justified his name amongst his enemies (by instilling fear in them) on attaining whom as her Lord, the land of the Vidarbhas laughs at the heaven even, which has Indra as its master.

17. And from a boon from a sage Damana, who was highly pleased (with service rendered), and who was true-worded, he (i. e. king Bhima) obtained a daughter, who had excellences which were unmatched in the triad of time and the triad of worlds

18. She got the name Damayanti as if because she arose (i. e. was born) subjugating the pride of beauty of all the beautiful ladies in the three worlds, by her own beauty of form.

19. Know her to be Laxmi as if born of that ocean of excellences, the king (Bhima); though there may be occurrence at a distance (from normal habitat) who knows not the digit of the moon situated on the head of Lord Siva (as the digit of the moon).

20. Victorious are the locks of hair which that wise one (i. e. Damayanti) has on her head Who would like to compare them with the chowrie (camara) which even that animal does not specially patronise.

स्वदृशोर्जनयन्ति सान्त्वनां खुरकण्डूयनकैतवान्मृगाः

जितयोरुदयत्प्रमीलयोस्तदखर्वेक्षणशोभया भयात् ॥ २१ ॥

अपि लोकयुगं दृशावपि श्रुतदृष्टा रमणीगुणा अपि ।

श्रुतिगामितया दमस्वसुर्व्यतिभाते सुतरां धरापते ॥ २२ ॥

नलिनं मलिनं विवृण्वती पृषतीमस्पृशती तदीक्षणे ।

अपि खञ्जनमञ्जनाञ्चिते विदधाते रुचिगर्वदुर्विधम् ॥ २३ ॥

अधरं किल बिम्बनामकं फलमस्मादिति^१ भव्यमन्वयम् ।

लभतेऽधराबिम्बमित्यदःपदमस्या रदनच्छदं^२ वदत् ॥ २४ ॥

हृतसारमिवेन्दुमण्डलं दमयन्तीवदनाय वेधसा ।

कृतमध्यबिलं विलोक्यते धृतगम्भीरखनीखनीलिम् ॥ २५ ॥

21. The deer, under the pretext of scratching by hoofs as though comforted their eyes, which had been closed through fear (as if), being conquered by the big eyes of that (Damayanti).

22. The families of the paternal and maternal side, the two eyes and the womanly excellences, both heard and seen, of the sister of Dama (i. e. Damayanti) shone to mutual advantage, very brilliantly, O king, on account of being 'Srutigami' [(i) following the precepts of Sruti (ii) reaching upto ears (iii) reaching to the ears i. e. hearing, respectively in case of the three].

23. Her eyes, making the lotus ugly, not even touching the deer (i. e. rejecting them outright as upamanas), even make the Khanjana bird, give up its pride for beautiful (eyes) when collyrium is applied to them (by her).

24. The word 'adharabimba,' when referring to her lips, gets the excellent or meaningful dissolution viz "that than which the Bimba fruit is inferior"

25. By the creator, the orb of the moon was as though, divested of its central portion for fashioning the face of Damayanti. It is therefore that it is seen as having a perforated middle, displaying the blue sky from inside the deep, pit (or hole in the middle).

धृतलाञ्छनगोमयाञ्चनं विधुमालेपनपाण्डरं विधिः ।
 भ्रमयत्युचितं विदर्भजानननीराजनवर्धमानकम् ॥ २६ ॥
 सुषमाविषये परीक्षणे निखिलं पद्ममभाजि तन्मुखात् ।
 अधुनापि न भङ्गलक्षणं सलिलोन्मज्जनमुज्जति स्फुटम् ॥ २७ ॥
 धनुषी रतिपञ्चबाणयोरुदिते विश्वजयाय तद्भवौ ।
 नलिके न नदुच्चनासिके त्वयि नालीकविमुक्तिकामयोः ॥ २८ ॥
 सदृशी तव शूर सा परं जलदुर्गस्थमृणालजिह्वा ।
 अपि मित्रजुषां सरोरुहां गृह्यौलुः करलील्या श्रियः ॥ २९ ॥
 वयसी शिशुतातदुत्तरे सुदृशि स्वाभिविधिं विधित्सुनी ।
 विधिनापि न रोमरेखया कृतसीम्नि प्रविमज्य रज्यतः ॥ ३० ॥

26. The creator as though waves the moon having the spot resembling a patch of cowdung and white (with the moonlight resembling) a white coating, an appropriate waving of auspicious lights round the face of the Vidarbha princess

27. In the contest of beauty, the entire class of lotuses got defeated by her face; and clearly it is therefore that it does not yet give up the 'emerging out of water' which is the sign of defeat.

28. Her eyebrows were the bows of Rati and Madana born for the conquest of the world; and her aquiline nostrils were the pipe-holes for those wishing to direct pipe-arrows

29 She is just suitable for you, she whose arms conquer the lotus-stalks dwelling in the fort of water, and she who is desirous of snatching by the beauty of her hand, the charm of the lotuses, blooming in the sun.

30. The two ages-childhood and the next one (i. e. youth), wishing to establish their own sway on that beautiful one, were not satisfied, even though they had their boundaries demarcated by dividing their province by a line of hair.

अपि तद्वपुषि प्रसर्पतोर्गमिते कान्तिङ्गैरैरगाधनाम् ।
 स्मरयौवनयोः खलु द्वयोः प्लवकुम्भौ भवतः कुचावुभौ ॥ ३१ ॥
 कलशे^१ निजहेतुदण्डजः किमु चक्रैश्चक्रभ्रमकरितागुणः ।
 स तदुच्चकुचौ भवन् प्रभाङ्गैश्चक्रभ्रममातनोति यत् ॥ ३२ ॥
 भजते खलु षण्मुखं शिखां चिकुरैर्निर्मितवर्हगर्हणः ।
 अपि जम्भरिपुं दमस्वसुर्जितकुम्भः कुचशोभयेभराद् ॥ ३३ ॥
 उदरं नतमध्यपृष्ठतस्फुरदङ्गुष्ठपदेन मुष्टिना ।
 चतुरङ्गुलिमध्यनिर्गतत्रिवलिभ्राजि कृतं दमस्वसुः ॥ ३४ ॥
 उदरं परिमाति मुष्टिना कुतुकी कोऽपि दमःस्वसुः किमु ।
 धृततच्चतुरङ्गुलीव यद्वलिभिर्भानि सहेमकाञ्चिभिः ॥ ३५ ॥

31. Her two breasts were as though the two swimming-pitchers of the two viz. Cupid and youth, who were swimming in her form, which was made unfathomable by the steams of beauty.

32. Is it that the quality of setting the wheel in motion residing in the instrumental cause, the danda (staff), of itself, is transferred to a pitcher? So that when it transformed into the form of her breasts, it had created on account of its throbbing lustre a 'cakrabrama' [(1) a circular movement (of the eyes); (ii) an infatuation amongst the circle of people; (iii) the misapprehension of a Cakravaka; (iv) a circular throbbing in the stream of lustre or beauty]

33. The peacock indeed resorts to Kartikeya, because its plumage was defeated by her locks of hair! And so also the lord of elephant resorts to the enemy of Jambha (i. e. Indra) because its temples were conquered by the beauty of the breasts of Damayanti (lit. sister of Dama)

34. The belly of the sister of Dama was as though made by holding in the fist, wherein the mark of the thumb was distinct through the back bending in the middle and the belly being possessed of three lines, which arose through the interstices of the four Angulis.

35. Was it someone (Brahma) curious, who as though measured the belly of Damayanti by his fist, in as much as it appears as though held by his four fingers in the form of the three lines and the golden girdle (a fourth)!

पृथुवर्तुलतन्निम्वकृन्मिहिरस्यन्दनशिल्पशिक्षया ।

विधिरैकचक्रचारिणं किमु निर्मित्सति मान्मथं रथम् ॥ ३६ ॥

तरुमूलयुगेन सुन्दरी किमु रम्भां परिणाहिना परम् ।

तरुणीमपि जिष्णुरेव तां धनदापत्यतपःफलस्तनीम् ॥ ३७ ॥

जलजे रविसेवयेव ये पदमेतत्पदतामवापतुः ।

ध्रुवमेत्य रुतः सहस्रकीकुरुतस्ते विधिपत्रदम्पती ॥ ३८ ॥

श्रितपुण्यसरस्सरित्कथं न समाधिक्षपिताखिलक्षपम् ।

जलजं गतिमेतु मञ्जुलां दमयन्तीपदनाम्नि जन्मनि ॥ ३९ ॥

सरसीः परिशीलितुं मया गमिकर्माकृतनैकनीवृता ।

अतिथित्वमनायि सा दृशोः सदसत्संशयगोचरोदरी ॥ ४० ॥

36. Does the creator, fashioning her expansive circular hips, desire to create a chariot of Cupid, moving on a single wheel, on account of the dexterity attained while fashioning the chariot of the sun ?

37. With her plump thighs the beautiful one not only wished to conquer the plant Rambha (i. e. plaintain tree), but also that young Apsaras Rambha, whose breasts were the fruit of the penance of Nalakubara.

38. Two lotuses as though attained the place of being her feet, on account of their devotion to the sun; and the pair of Brahma's Vehicles (swans) as though seem to have come and made these lotuses (feet) as possessed by hamsakas (swans) ('hamsakas': foot-ornaments) by their notes (by their jingling).

39. How should not the lotus, which had resorted to holy lakes and rivers (in the former births), and had passed all nights in a Samadhi (of closing), attain such a happy condition in its birth as the foot of Damayanti.

40. By me who had traversed many a country to sport in different lakes (there) was seen with my eyes that (Damayanti) whose belly gave rise to the doubt as to whether it was existing or not.

अवधृत्य दिवोऽपि यौवनैर्न सहाधीतवतीमिमामहम् ।

कतमस्तु विशातुराशये पतिरस्या वसतीत्यचिन्तयम् ॥ ४१ ॥

अनुरूपममुं^१ निरूपयन्नथ सर्वेष्वपि पूर्वपक्षताम् ।

युवसु व्यपनेतुमक्षमस्त्वयि सिद्धान्तत्रियं न्यवेशयम् ॥ ४२ ॥

अनया तव रूपसीमया कृतसंस्कारविबोधनस्य मे ।

चिरमप्यवलोकिताद्य सा स्मृतिमारूढवती शुचिस्मिता ॥ ४३ ॥

त्वयि वीर विराजते परं दमयन्तीकिलकिञ्चितं किल ।

तरुणीस्तन एव दीप्यते मणिहारावालिरामणीयकम् ॥ ४४ ॥

तव रूपमिदं तया विना विफलं पुष्पमिवावकेशिनः ।

इयमृद्धधना वृथावनि^२ : स्वननी^३ सम्प्रवदत्पिकापि का ॥ ४५ ॥

41. Knowing her definitely to be not in the same 'class' as the divine damsels (but superior to them), I reflected as to which husband for her was being planned by the creator in his mind.

42. While I was thinking about this one (viz. the would be husband of Damayanti), I who was unable not to discard all the other young like the *prima facie* view-points, fixed in you my conclusive decision as in the Siddhanta view.

43. The lady of beautiful smile, though looked at long back, came to my mind (lit. was remembered by me) with the impressions (created by her earlier sight) in me being revived by this (similar) matchlessly beautiful form.

44. The varied graces (Kilakincita) of Damayanti would only become you, just as the charm of a jewel-necklace shines only on the breast of a young damsel.

45. This beauty of yours is fruitless without her, like the flower of a barren tree; this earth rich in wealth is also useless; your park also where cuckoos coo is in vain.

अनयामरकौम्यमानया सह योगः सुलभस्तु न त्वया ।

घनसंवृतयाम्बुदागमे कुमुदेनेत्र निशाकरत्विषा ॥ ४६ ॥

तदहं विदधे तथा तथा दमयन्त्याः सविधे तव स्तवम् ।

हृदये निहितस्तया भवानपि नेन्द्रेण तथापनीयते ॥ ४७ ॥

तव सम्मतिमत्र केवलामाधिगन्तुं धिगिदं निवेदितम् ।

ब्रुवते हि फलेन साधवो न तु कण्ठेन निजोपयोगिताम् ॥ ४८ ॥

तदिदं विशदं वचोमृतं परिपीयाम्युदितं द्विजाधिपात् ।

अतितृप्ततया विनिर्ममे स तदुद्गारमिव स्मितं सितम् ॥ ४९ ॥

परिमृज्य भुजाग्रजन्मना पतंगं कोकनेदन नैषधः ।

मृदु तस्य मुदेऽकिरद्भिः प्रियवादाभूतकूपकण्ठजा : ॥ ५० ॥

46. But your union with her who is longed for by the gods would not be easy, like that of the rays of the moon with a night-lotus in the rainy season when the sky is overclouded by clouds

47. So I shall praise you in the presence of Damayanti in such a way that your majesty placed in the heart cannot be removed (thence) even by Indra.

48. This narrative is only to know about your consent. I am sorry (I spoke so much for this purpose); for good men do not proclaim their usefulness by their throats (i. e. by loquacious words) but by the fruit (or achievement)

49. Having drunk the nectarlike words, spoken (given out) by the lord of birds (by moon), he being extremely satisfied, as though gave out a radiant smile [like a white belching as though (of the nectar)]

50. Having touched the bird, by the red lotus growing on his fore-arm (i. e. the red lotus-like palm) Naisadha, spoke soft words, much to the delight of the bird, arriving from his neck which was as well as though of nectar-sweet words

न तुलाविषये तवाकृतिर्न वचोवर्त्मनि ते सुशीलता ।
 त्वदृदाहरणाकृतौ गुणा इति सामुद्रिकसारमुद्रणा ॥ ५१ ॥
 न सुवर्णमयी तनुः परं ननु किं वागपि तावकी तथा ।
 न परं पथि पक्षपातितानवलम्बे किमु मादृशेऽपि सा ॥ ५२ ॥
 भृशतापभृता मया भवान्मरुदासादि तुषारसारवान् ।
 धनिनामितरः सतां पुनर्गुणवत्सन्निधिरेव सन्निधिः ॥ ५३ ॥
 शतशः श्रुतिमागतैव सा त्रिजगन्मोहमहौषधिर्मम ।
 अमुना तव शंसितेन तु स्वदृशैवाभिहितोमवैमि ताम् ॥ ५४ ॥
 अखिलं विदुषामनाविलं सुहृदा च स्वहृदा च पश्यताम् ।
 सविधेऽपि न सूक्ष्मसाक्षिणी वदनालङ्कृतिमात्रमक्षिणी ॥ ५५ ॥

51. Your form is incomparable; your goodness is beyond the range of words; it seems that the maxim of the science of physiognomy that "excellences dwell in (charming) forms" is made with you as the (intended) illustration

52. Not only is your form golden, but your speech also is 'Suvarnamayi' (having sweet words); and your 'paksapatita' (movement of wings) is not only seen in the supportless path (sky) but your 'paksapatita' (partiality) shall certainly be there even for me who am helpless (in this matter but for you).

53. By me, who am extremely tormented by the heat (of love-sickness), you have been attained like a wind, possessed of extreme coolness; for the rich the other (monetary) treasures are valued treasures; but for the good, the company of the good is the treasure

54. She, the great medicine of infatuating the three worlds was already heard by me hundreds of times; but now with your description I as though think to have seen her with my own eyes.

55. For wise men seeing all things clearly with their friends and with their minds, the (physical) eyes, unable to see minute things, even when near, are only decorations of the face.

अमिनं मधु तत्कथा मम श्रवणप्राधुणिकीकृता जनैः ।

मदनानलबोधने भवेत्त्वग धाय्या धिगधैर्यधारिणः ॥ ५६ ॥

विषमो मलयाहिमण्डलीविषफूत्कारमयो मयोहितः ।

वर्त कालकलत्रदिग्भवः पवनस्तद्विरहानलैधसा ॥ ५७ ॥

प्रतिमासमसौ निशाकिरः खग सङ्गच्छति यद्दिनाधिपम् ।

किमु तीव्रतरैस्ततः करैर्मम दाहाय स धैर्यतस्करैः ॥ ५८ ॥

कुसुमानि यदि स्मरेष्वो न तु वज्रं विषवल्लिजानि तत् ।

हृदयं यदमूमुहन्नमूर्मम यच्चातितरौमतीतपन् ॥ ५९ ॥

तदिहानवधौ निमज्जतो मम कन्दर्पशराधिनीरधौ ।

भव पोत इवावलम्बनं विधिनाकस्मिकसृष्टसन्निधिः ॥ ६० ॥

56. Her immeasurably sweet account, told in my ears by people, is like an enkindling Rik (dhayya) in the matter of enkindling the fire of Love, O bird,—alas—for me who am lacking composure

57. I, who have been fuel to the fire of separation from her, think of the breeze from the direction which is the consort of Kala (i. e. southern direction) as very disagreeable, and just as if constituted of the poisonous hissings of the circles of serpents on Malaya mountain.

58. O bird, is it for burning me all the more with more powerful rays borrowed from the sun, the robbers of my composure, that the moon, every month meets the sun ?

59. If the arrows of Cupid are flowers and not adamant, then they are flowers of poisonous creepers, in as much as they caused an infatuation in my heart and also severely tormented it.

60 So you, whose presence is thus caused by the creator, so suddenly, be like a boat to me who am drowning in this unfathomable ocean of the anguish caused by Cupid's arrows.

अथ वा भवतः प्रवर्तना न कथं पिष्टमियं पिनष्टि नः ।

स्वत एव सतां परार्थता प्रहणानां हि यथा यथार्थता ॥ ६१ ॥

नव वर्त्मनि वर्ततां शिवं पुनरस्तु त्वरितं समागमः ।

अधिसाधय साधयेप्सितं स्मरणीयाः समये वयं वयः ॥ ६२ ॥

इति तं स विसृज्य धैर्यवान् नृपतिः सूनुनवाग्वृहस्पतिः ।

अविशद्वनवेश्म विस्मितः श्रुतिलभैः कलहंसशंसैः ॥ ६३ ॥

अथ भीमसुतावलोकनैः सफलं कर्तुमहस्तदेव सः ।

क्षितिमण्डलमण्डनायितं नगरं कुण्डिनमण्डजो ययौ ॥ ६४ ॥

प्रथमं पथि लोचनातिथिं पथिकप्रार्थितसिद्धिशंसिनम् ।

कलशं^१ जलसंभृतं पुरः कलहंसः कलयाम्बभूव सः ॥ ६५ ॥

61. Or my urging you, is just like pounding the flour; for like the validity of cognition, the obliging nature of the good, is self-established.

62. O bird, may, you fare well on your way; may we meet again early; go, achieve the desired object; and remember me at the appropriate time.

63. That king, who was like Brihaspati in uttering meaningful words and who had then gained composure, saw off the swan, and entered his forest-abode, wondering at the words of the swan, heard by him.

64. And that bird, to make that day worthwhile by the sight of the daughter of king Bhima, went to the city of Kundina, which was an ornament to the earth.

65. The swan first saw on his path a pitcher full of water, which suggested the attainment of its desires.

अवलम्ब्य दिदृक्ष्याम्बरे क्षणमाश्चर्यरसालसं गतम् ।

स विलासवनेऽवनीमुजैः फलमैक्षिष्ट रसालसङ्गतम् ॥ ६६ ॥

नभसः कलभैरुपाश्रितं^१ जलदैर्भूरितरक्षुपन्नगम् ।

स ददर्श पतङ्गपुङ्गवो विटपच्छन्नतरक्षुपं नगम् ॥ ६७ ॥

स ययौ ध्रुतपक्षतिः क्षणं क्षणमूर्वायनदुर्विभावनः ।

विततीकृतनिश्चलच्छदः क्षणमालोकदत्तकौतुकः ॥ ६८ ॥

तनुदीधितिधारया रयाद्गतया लोकविलोकनामसौ ।

छदहेम कषणिवालसत्कषपाषाणनिभे नभःस्थले ॥ ६९ ॥

विनमद्भिरधःस्थितैः खगैर्ज्ञटिति श्येननिपातशङ्किभिः ।

स निरैक्षि दृशैक्योपरि स्यदज्ञाङ्कारिपतत्रिपेक्षतिः ॥ ७० ॥

66. While for a moment resorting to a slow gait through curiosity in the sky, the swan saw a fruit of a mango tree in the pleasure park of the king.

67. That great bird saw a mountain resorted to by the clouds resembling young elephants in the sky, having many carnivorous animals and serpents and having its smaller hillocks covered by foliage.

68. It flew for a moment flapping its wings, for a moment being almost invisible on a account of flying on a high attitude, and having spread out motionless wings another moment, creating curiosity in the observer's minds.

69. The swan, shone as though rubbing the gold of the wings on the sky resembling a touchstone on account of the slender streak of lustre caused by its speed, which was seen by people.

70. The swan was quickly looked at by one eye, by the birds, which were at a lower attitude, and which still came down, apprehending the swoop of a falcon, on account of the swan having its spans of wings, zooming through the sky.

ददृशे न जनेन यन्नसौ भुवि तच्छायमवेक्ष्य तत्क्षणात् ।

दिवि दिक्षु वितीर्णचक्षुषा पृथुवेगद्रुतमुक्तदृक्पथः ॥ ७१ ॥

न वनं पथि शिश्रियेऽमुना कचिदप्युच्चतरद्रुचारुतम् ।

न सगोत्रजमन्ववादि वा गतिवेगप्रसराद्गुचा रुतम् ॥ ७२ ॥

अथ भीमभुजेन पालिता नगरी मञ्जुरसौ धराजिता ।

पतगस्य जगाम दृक्पथं हिमैशैलोपमसौधराजिता ॥ ७३ ॥

दयितं प्रति यत्र सन्तता रतिहासा इव रेजिरे भुवः ।

स्फटिकोपलिविग्रहा गृहा शशभृद्भित्तिनिरङ्गमित्तयः ॥ ७४ ॥

नृपनीलमणीगृह्विषामुपधेयत्र भयेन भास्वतः ।

शरणौत्तमुवास वासरेऽप्यसदावृत्युदयतत्तमं तमः ॥ ७५ ॥

71. It could not be seen by people, who on seeing its shadow on the ground looked up that very moment, at the sky in all directions, on account of its going beyond the ken of eyes very quickly on account of its tremendous velocity.

72. On the way the swan, who was emitting lustre in its quick flight, did not resort to any forest having beautiful tall trees; nor did he respond to the notes of its kin.

73. And that beautiful city, protected by the world-conquering king Bhima, adorned by palaces (whitewashed and) resembling snowy mountains, came within the sight of that bird.

74. Wherein, the houses, fashioned out of crystal-stones and having walls spotless like the digits of the moon, shone like the continuous smiles in lovesport as though of the earth towards her lover (king Bhima).

75. Wherein, under the pretext of the lustre of the sapphire (-studded) palaces, it was as though the darkness seeking refuge there, through fear of the sun, and gathering strong without any obliteration (even during day time).

सितदीप्रमणिप्रकल्पिते यदगारे हसदङ्करोदसि ।
निखिलान्निशि पूर्णिमा तिर्थानुपतस्थेऽतिथिरेकिका तिथिः ॥ ७६ ॥

सुदतीजनमज्जनार्पितैर्धुमैर्नयत्र कपायिताशया ।
न निशाखिल्यापि वापिका प्रसाद ग्राहिलेव मानिनी ॥ ७७ ॥

क्षणनीरवया यया निशि श्रितवप्रावलयोगपट्टया ।
मणिवेदमयं सुनिर्मलं किमपि ज्योतिरब्राह्मज्यते^२ ॥ ७८ ॥

विललास जलाशयोदरे कचन घौरनुबिम्बितेव या ।
परिखाकपटस्फुटस्फुर-प्रतिबिम्बानवलम्बिताम्बुनि ॥ ७९ ॥

व्रजते दिवि यद्गृहावलीचलचेलाञ्चलदण्डताडनाः ।
व्यतरन्नरुणाय विश्रमं मृजते हेलिहयालिकालनाम् ॥ ८० ॥

76. Wherein with houses fashioned out of white refulgent gems, illuminating the heaven and the earth, it appeared as though that the one day viz. full moon day was residing as a guest with all the different days.

77. Wherein the bathing pool having been rendered turbid by the saffron-paste transferred to it during watersports of the beautiful ladies, did not become clear even during the whole night, like a proud assertive lady perturbed in mind on seeing the saffron-paste (from her lover's form) transferred to (rival) wives, in lovesport, is not pacified during the entire night (by the wooings of her lover).

78. By which city is attained an indescribable internal lustre, refulgent and caused by the jewelled mansions, when at night, for a while, it is absolutely silent, donning a yogapatta as though of the rows of ramparts (like a yogini, donning a yogapatta remaining silent for a while during nights and attaining some indescribable refulgent light (of the supreme self) within herself.

79. Where at places it appeared to be as though heaven reflected in the middle of a lake having water (on the outskirts) not possessed of that reflection, shining clearly under the pretext of the moat.

80. The lashes from the whips in the form of the flagstaves having fluttering banner-cloths of which city gave a rest to Aruna, going through the sky and urging on the team of the sun's houses.

क्षितिगर्भधराम्बराब्जैस्तलमध्येपरिपूरणां पृथक् ।

जगतां खलु याखिलाद्भुताजनि सरैर्निजचिह्नधारिभिः ॥ ८१ ॥

दधदम्बुदर्नालकण्टतां बहदत्यच्छसुधोज्ज्वलं वपुः ।

कथमृच्छतु यत्र नाम न क्षितिभृन्मन्दिरमिन्दुमौलिताम् ॥ ८२ ॥

बहुरूपकसालंभञ्जिकामुखचन्द्रेषु कलङ्करङ्कवः ।

यदनेककसौधकन्धराहरिभिः कुक्षिगतीकृता इव ॥ ८३ ॥

वल्गिसद्मदिवं स तथ्यवागुपरि स्माह दिवोऽपि नारदः ।

अश्वराथ कृता दयेव सा विपरीताजनि भूमिभूपया ॥ ८४ ॥

प्रतिहृष्टपथे घरदृजात्पथिकाह्वानदस्तुसौरभे^२ ।

कलहान्न घनाद्यदुत्थितादधुनाप्युज्जति घर्घरस्वनः^३ ॥ ८५ ॥

81. Which city was the most wonderful, with excellent subterranean, ground and sky-scraping dwellings, possessing the marks as if of the (three) worlds, occupying the lower, middle and upper regions respectively, each with its distinctness

82. How should not the mansion of the king possess the moon at the crest, having its turrets blue like clouds and having its form brilliantly whitewashed.

83. The deer forming the spots on the moon-like faces of the many beautiful doll-figures (engraved on the pillars etc.) were as though eaten up by the lions engraved on the upper beams of the palaces in that city.

84. That true-worded sage Narada has declared that the nether region is superior even to (lit. is above) the heaven. But having been excelled (lit. put down) by which city (Kundinapura) the ornament of the world, the nether world has become converse of that (i e. lost its pre-eminence; gone low)

85. In which city, in the market-streets, fragrant with the fragrance of barley, inviting the travellers, the thundering rumble arising from the quarrel which is picked up with the grinding wheels, is not yet leaving the clouds.

वरणः कनकस्य मानिनीं दिवमङ्कादमराद्रिरागताम् ।

घनरत्नकवाटपक्षतिः परिरभ्यानुस्रनुवास याम् ॥ ८६ ॥

अनलैः परिवेपमेत्य या अवलदकोपलवप्रजन्मभिः ।

उदयं लयमन्तरा रवेरवहद्वाणपुरीपरार्थ्यताम् ॥ ८७ ॥

बहुकम्बुमणिर्वराटिकागणनाटकरकर्कटोत्करः ।

हिमवालुकयाच्छवालुकः पटु दध्वान यदापणार्णवः ॥ ८८ ॥

यदगारघटाङ्कुट्टिमस्रवदिन्दूपलतुन्दिलापया ।

मुमुचे न पतिव्रतौचिनी प्रतिचन्द्रोदयमभ्रगङ्गाया ॥ ८९ ॥

रुचयोऽस्तमितस्य भास्वनः स्वलिता यत्र निरालयाः खल्लैः ।

अनुस्रायमभुर्विलेपनापणकाश्मीरजपण्यव्रीथयः ॥ ९० ॥

86. The golden surrounding wall, was as if the Meru mountain, remaining there embracing that city, who as if was like a proud lady come there from his lap (i. e. leaving his lap), with its wings constituted of the thick jewelled door-panels

87 Which city attaining a surrounding halo of fire, arising from the ramparts of burning sunstones, during the interval of the rising and the setting of the sun, attained the great beauty of the city of Bana

88. The market in which city was as though an ocean, rumbling loudly, having many conches and jewels, having a host of crabs in the form of hands busy in counting cowries, and which had white sand in the form of camphor.

89 By the heavenly Ganges the worthy conduct for a chaste lady was not left, at the rise of the moon, every day, with her swelling with water arising from the moonstones, making up the floor of the upper stories of the many mansions in that city.

90. The lines of stalls of Kashmir saffron in the unguent-markets of which city, every evening appeared like the lustres of the setting sun as though, falling there having no support.

जितं वणिजापणेऽग्विलं पणितुं यत्र जनेन वीक्ष्यते ।
 मुनिनेव मृकण्डुसूनुना जगतीवैस्तु पुरादेरे हरेः ॥ ९१ ॥
 सममेणमदैर्यदापणे तुल्यन् सौरभलोभनिश्चलम् ।
 णिता न जनारैरवैदपि कूजन्तमलिं मलीममम् ॥ ९२ ॥
 रविकान्तमयेन सेतुना सकलाह्वैज्वलनाहितोष्मणा ।
 शिशिरे निशि गच्छतां पुरा चरणौ यत्र धुनोति^१ नो हिमम् ॥ ९३ ॥
 विधुर्दिवितिजेन यन्पथं पयमा नैषधशीलशीतलम् ।
 शशिकान्तमयं तमागमे कलितीव्रस्तपति स्म नातपः ॥ ९४ ॥
 परिखिंवल्यच्छलेन या न परेषां ग्रहणस्य गोचरौ ।
 कणिभाणितमाष्यफक्किा विपमा कुण्डलनामवापिता ॥ ९५ ॥

91 By the people was seen in that city, as if the whole world (lit all the things in the world), put on sale in the market by the merchants there, just as formerly the entire world was seen by the son of Mrikandu in the belly of Lord Hari

92. In the market-place of which city, while the dealer weighed along with the musk of musk-deer, a dark bee motionless through its addiction to the smell, though humming, was not detected on account of the great uproar of people

93 Wherein cold did not trouble the feet of persons, traversing at nights in the cold season over the paths (setu) made of sun-stones and possessed of a heat imbibed while burning throughout the day (in the contact of solar rays).

94 Wherein sun's heat, as hot as the Kali age, does not heat, even at the advent of summer, the paths made of moonstones and as cool (agreeable) as Nala's nature, on account of the waters arising on account of lunar rays (coming in contact with the moonstones)

95 Which city, which was not possible to be conquered by others and which was as formidable (ununderstandable) as the Phakkika of the Commentary composed by Phani, was as if put a circular mark round in the form of the circular moat.

१ जगतांवस्तु २ गुञ्जन्तम् ३ ० लाहं ज्व, ० लाहज्व ४ धुनोति
 ५ परिधा ६ गोचरः

मुखपाणिपदाक्षिण पैङ्गुजै रचिताङ्गेष्वपरेषु चम्पकैः ।
 स्वयमादित यत्र भीमजा स्मरपूजाकुसुमस्रजः श्रियम् ॥ ९६ ॥
 जघनस्तनभारगौरवाद्विदालम्य विहर्तुमक्षमाः ।
 ध्रुवमप्सरसोऽवतीर्य यां शतमध्यासत तत्सखीजनः ॥ ९७ ॥
 स्थितिशालिसमस्तवर्णतां न कथं चित्रमयी विभर्तु या ।
 स्वरभेदमुपैतु या कथं कलितानल्पमुग्वारवा न वा ॥ ९८ ॥
 स्वरुचारुणया पताकया दिनमर्केण समीयुषोत्तृषः ।
 ललितदुर्बद्धा सुधाकरं निशि माणिक्यमया यदालयाः ॥ ९९ ॥
 ललिते स्वरुचा पताकया निशि जिह्वानिमया निशाकरम् ।
 श्रितमर्कवरैः पिपासु यन्नृपसद्वामलपद्मरागजम् ॥ १०० ॥

96. Wherein the daughter of king Bhīma possessed the charm herself of the worship-garland of Cupid formed with lotuses in the form of face, hands and eyes and Campaka blossoms in the form of other limbs.

97. Verily, hundreds of Apsarases, being unable to fly up in the sky on account of the weight of their hips and breasts, came down, and waited upon her as her friends.

98. How should that city, possessed of many a wonder (also 'possessed of many paintings'), be not possessed of all communities well-established? (also 'be not possessed of all colours?') And again having a great uproar created therein by many mouths (i.e. many people) how should it not be possessed of diversity of voices? [also 'how should it not have identity with heaven, having sound created by the many-faced gods (like Brahma Kartikeya etc?')] [also 'how should it not be possessed of Svara-bheda i.e. distinction of udatta, anudatta etc. with the recitation of the Brahmanas?']

99. The ruby-studded houses wherein, having been rendered thirsty by the sun during day-time licked at night repeatedly the moon, by their red banner-like lustre (-tongues).

100. The royal mansion wherein, made of rubies, thirsty on account of sun's rays (during day), licked as though by its lustre, going out like a banner, resembling as if the tongue, the moon, at night.

अमृतद्युतिलक्ष्म पीतया मिलितं यद्वलभीपताकया ।

वलयायितशेषशायिनः सखितामादित पीतवाससः ॥ १०१ ॥

अश्रान्तश्रुतिपाठपूतरसनाविर्भूतभूरिस्तवा-

जिह्वब्रह्ममुखौघविभितनवैस्वर्गक्रियाकोलिना ।

पूर्वं गाधिसुतेन सामि घटितं मुक्ता नु मन्दाकिनी

यत्प्रासाददुकूलवल्लिरनिलान्दोलैरखेलदिवि ॥ १०२ ॥

यदतिविमलनीलवैश्वरश्मिभ्रमरितभाः शुचिसौधवस्त्रवलिः ।

अलभत शमनस्वसुः शिशुत्वं दिवसकराङ्गतले चला छुटन्ती ॥ १०३ ॥

स्वप्राणेश्वरनर्महर्म्यकटकातिथ्यग्रहायोत्सुकं

पाथोदं निजकेलिसौधशिखरादारूह्य यत्कामिनी ।

साक्षादप्सरसो विमानकलितव्योमान एवाभव-

द्यन्न प्राप निमेषमभ्रतरसा यान्ती रसादध्वनि ॥ १०४ ॥

101. The spot on the moon touched by the yellow banners rising above the turrets of which city, attained similarity to Lord Visnu, reclining on the coiled form of sesa.

102 The fluttering banner-cloths of the mansions in which city, which as though tossed up in the skies on the swings of wind, were the heavenly Ganges, half-created and then left by the son of Gadhi (i e. Visvamrita), when his sport of creating a new heaven was stopped by all the mouths of Brahma, (requesting) continuously by many praises arising from his speech, sanctified by continuous Vedic recitation

103. The white fluttering banners of the mansions, having its lustre darkened by the rays from the palaces made of spotless sapphire, when fluttering in motion just near the sun (lit in the lap of the sun) appeared as though to be the young Yamuna (lit. the sister of Samana i. e. Yama)

104 The ladies in which city were like Apsarases as though-having become as though traversers of sky through aerial cars, having mounted the clouds anxious for hospitality at the hands of the terraces of the sport-houses of their beloveds (stepping out) from their pleasure-house tops; and when they did not have any winking while going with the cloud's speed on the path, on account of the intensity of feeling.

वैदर्भिकोलिशैले मरकतशिखरादुत्थितैरंशुदर्भै-
 ब्रह्माण्डाघातभग्नस्यदजमदतया ह्रीधृतावाङ्मुखत्वैः ।
 कस्या नोत्तानगाया दिवि सुरसुरभेरास्यदेशं गताग्रै'-
 र्यद्गोप्रासप्रदानव्रतसुकृतमविश्रान्तमुज्जृम्भते स्म ॥ १०५ ॥

विधुकरपरिरम्भादात्तनिर्व्यन्दपूर्णैः
 शशिदृषदुपप्लुतैरालवालैस्तरूणाम् ।
 विफलितजलसेकप्रक्रियागौरवेण
 व्यरचि स हृतचित्तस्तत्र भैमीवनेन ॥ १०६ ॥

अथ कनकपतत्रस्तत्र तां राजपुत्रीं
 सदसि सदृशभासां विष्फुरन्तीं सखीनाम् ।
 उडुपरिषदि मध्यस्थायिशीतांशुलेखा-
 नुरणपटुलक्ष्मीमक्षिलक्ष्मीचकार ॥ १०७ ॥

105 By the ray-darbhās arising out of the emerald-peaks of the sport-mound of Damayanti, and bending with heads down through shame, with their pride of speed broken up due to their impact with the Brahmanda (i. e. the shell of Brahmanda), with their tips (consequently) touching the upraised mouths of all divine cows, was continuously manifested the great merit achieved by the vow of giving fodder to a cow, by that city.

106. And there the swan was captivated in his heart by the pleasure-park of Damayanti, which had rendered the effort of watering useless, with the basins of trees, made of moonstones, being full of water oozed from them with the contact of lunar rays.

107. And then the golden bird saw there that Princess who was shining in the group of her friends, similarly beautiful, and was imitating in beauty the digit of the moon in the midst of the assembly of stars.

भ्रमणरयविकीर्णस्वर्णभासा खगेन
 कचन पतनयोग्यं देशमन्विष्यताधः ।
 मुखविधुमदसीयं सेवितुं लम्बमानः
 शशिपरिधिरिवोच्चैर्मण्डलस्तेन तेने ॥ १०८ ॥

अनुभवति शचीत्यं सा घृताचीमुखाभि-
 न सह सहचरीभिर्नन्दनानन्दमुच्चैः ।
 इति मतिरुदयासीत्पक्षिणः प्रेक्ष्य भैमीं
 विपिनमुवि सखीभिः सार्धमावद्धखेलाम्^१ ॥ १०९ ॥

श्रीहर्षं कविराजराजिमकुटालङ्कारहीरः सुतं
 श्रीहीरः सुषुवे जितेन्द्रियंचयं मामल्लदेवी च यम् ।
 द्वैतीयीकतया मितोऽयमगमत्तस्य प्रबन्धे महा-
 काव्ये चारुणि नैषधीयचरिते सर्गो निसर्गोज्ज्वलः ॥ ११० ॥

108 And by that bird, searching for some suitable place below to alight upon, and scattering its golden splendour in its circular hoverings, was as though displayed a halo of light surrounding the moon, hanging down there to wait upon her moonlike face.

109. On seeing Damayanti engaged in sport with her friends in that pleasure park, the bird thought that even Saci, with her companions like Ghrītaci and others, must not be enjoying the delight of Nandana forest to this extent.

110. Sriharsa, who has conquered his senses, whom Srihira, the diamond in the diadem of a row of great poets, and Mamalladevi gave birth to,—in his composition, this excellent mahakavya called Naisadhiyacarita, this second sarga, brilliant by nature, has concluded.

तृतीयः सर्गः

आकुञ्चिताभ्यामथ पक्षतिभ्यां नभोविभागात्तरसाऽवतीर्य ।

निवेशदेशाततधूतपक्षः पपात भूमावुपभैमि हंसः ॥ १ ॥

आकास्मिकः पक्षपुटाहतायाः क्षितेस्तदा यः स्वन उच्चचार ।

द्रागन्यविन्यस्तदृशः स तस्याः संभ्रान्तमन्तःकरणं चकारं ॥ २ ॥

नेत्राणि वैदर्भसुतासखानां विमुक्ततत्तद्विषयग्रहाणि ।

प्राप्नुस्तमेकं निरुपारव्यरूपं ब्रह्मेव चेतांसि यतव्रतानाम् ॥ ३ ॥

हंसं तनौ सन्निहितं चरन्तं मुनेर्मनोवृत्तिरिव स्विकायाम् ।

ग्रहीतुकामादरिणा शयेन यत्नादसौ निश्चलतां जगाहे ॥ ४ ॥

तामिङ्गितैरप्यनुमाय मायामयं न धैर्यैर्द्वियदुत्पपात ।

तत्पाणिमात्पोपरिपातुकं तु मोघं वितेने पुनिलाघवेन ॥ ५ ॥

CANTO III

1 Then the swan, having quickly come down from the sky with its wings contracted, and having expanded and fluttered its wings near the place of descent, sat on the ground just near Damayanti.

2 And the noise which arose from the ground struck so suddenly by its wings, made the heart of Damayanti, who was looking elsewhere surprised and confused.

3. The eyes of the female friends of Damayanti, having left all those different objects which they were perceiving, were fixed only on that (swan) of indescribable beauty, as the minds of sages, practising penances, concentrate on the indescribable Brahman, leaving all the perceptions of different sense-objects

4 And then she wishing to catch that swan, moving so near, with her tremulous hand assumed with efforts motionlessness in her form, like the mind of a sage becoming motionless i. e. steady with efforts for realising with a longing heart the self which is immanent in his body.

5. The bird did not fly up in the sky even inferring the deceit by (Damayanti's) gestures (i. e. even knowing that Damayanti was upto catch itself); but by quick jumps, it rendered in vain the (efforts of) her hand wishing to catch it.

व्यर्थाकृतं पत्ररथेन तेन तथाऽवसाय व्यवसायमस्याः ।

परस्परामर्षितहस्ततालं तत्कालमालीभिरहस्यतालम् ॥ ६ ॥

उच्चाटनीयः करतालिकानां दानादिदानीं भवतीभिरेषः ।

यान्वेति मां द्रुहति मह्यमेव सात्रेत्युपालम्भि तयाल्विर्गः ॥ ७ ॥

धृताल्पकोपा हसिते सखीनां छायेव भास्वन्तमभिप्रयातुः ।

श्यामाथ हंसस्य करानवाप्तेमन्दाक्षलक्ष्या लगति स्म पश्चात् ॥ ८ ॥

शस्ता न हंसाभिमुखी तवेयं^१ यात्रेति ताभिः छलहास्यमाना ।

साह स्म नैवाशकुनीभवेन्मे भाविप्रियावेदक एष हंसः ॥ ९ ॥

हंसोऽप्यसौ हंसगतेस्सुदत्याः पुरःपुरश्चारु चरन् बभासे ।

वैलक्ष्यहेतोर्गतिमेतदीयामग्रेऽनृकृत्योपहसन्नवोच्चैः ॥ १० ॥

6 Finding that her attempt was thus foiled by the bird, her friends laughed forthwith, clapping their hands mutually.

7. "Are you going to scare the bird away by your clappings in this way? She who would follow me would do me wrong:" Thus was her group of friends, roundly scolded by her.

8. Slightly angry with her friends who smiled at her, and possessed of a sense of shame for not having caught the swan in her hand, the youthful one started a pursuit of the swan, like the shadow (pursuing) a person walking towards the sun,—the shadow which also is dark on account of non-attainment of sun's (hamsasya) rays; and which can be seen even by persons of weak eyesight.

9. When she was being smiled at by them as if saying thereby: "This your journey towards the Hamsa [(i) swan (ii) sun] would not be propitious," she as though replied: this one would not be ill-ominous (a-sakuna; *pun*: a non-bird i e. sun),—this swan who is the suggestor of future good (*pun*: my future lover).

10. And even the swan, moving in front of that fair one repeatedly, looked as though greatly laughing at her, imitating before her, her own gait, to create perturbation in her mind.

पदे पदे भाविनि भाविनी तं तथा करग्राप्यमवैति नूनम् ।
 तथा सखेलं चलता लतासु प्रतार्य तेनाचकृषे कृशाङ्गी ॥ ११ ॥
 रुषा निषिद्वालिजनां यदैनां छायाद्वितीयां कलयाञ्चकार ।
 तदा श्रमाम्भःकणभूषिताङ्गीं स कीरवन्मानुषवागवादीत् ॥ १२ ॥
 अये कियद्यावदुपैषि दूरं व्यर्थं परिश्राम्यसि वा किमर्थम् ।
 उदेति ते भीरपि किन्तु बाले विलोकयन्त्या न घना वनालीः ॥ १३ ॥
 वृथार्पयन्तीमपेयं पदं त्वां मरुल्लल्लपल्लवपाणिकम्पैः ।
 आलीव पश्य प्रतिषेधतीयं कपोतहुङ्कारगिरा वनालिः ॥ १४ ॥
 धार्यः कथंकारमहं भक्त्या वियद्विहारी वसुधैकगत्या ।
 अहो शिशुत्वं तव खण्डितं न स्मरस्य सख्या वयसाप्यनेन ॥ १५ ॥

11. Just as that slim one, intent on (catching the swan), thought that she could catch the swan, the very next step, she was more and more drawn away through the creeper-thickets by that swan, sportively moving in that way (ahead and ahead).

12 And when the swan found that she (Damayanti) who had through anger banned her friends (from following her) was alone (lit with her shadow only as her companion), then the swan resorting to human speech like a parrot, said to her whose form was decorated by drops of perspiration caused by fatigue

13 "O you (Damayanti) how long are you going to come? Why are you toiling in this way in vain? And, O young girl does not fear arise in you in seeing this thick row of the forest?

14 See this row of forests like a friend is warding you off with the waving of its hands in the form of branches moving in the wind, and by the 'humkara'—sound of the pegions—you who are in vain stepping at a wrong place.

15 How possibly I, who fly in the sky, can be caught by you who only can move along the earth? Oh, by the age which is the friend of Cupid (i.e. by youth) your childhood has not yet been (completely) removed!

सहस्रपत्रासनपत्रहंसवंशस्य पत्राणि पत्रत्रिणः स्मः ।
 अस्मादृशां चाटुरसामृतानि स्वर्लोकलोकेतरदुर्लभानि ॥ १६ ॥
 स्वर्गापगाहेममृणालिनीनां नालामृणालाग्रभुजो भजामः ।
 अन्नानुरूपां तनुरूपपद्मिं कार्यं निदानाद्धि गुणानधीते ॥ १७ ॥
 धातुर्निदेशादिह नैषधीयं लीलासरः सेवितुमागतेषु ।
 हैमेषु हंसेष्वहमेक एव भ्रमामि भूलोकविलोकनोत्कः ॥ १८ ॥
 विधेः कदाचिन्द्रमणीविलासे श्रमातुरेभ्यः स्वमहत्तरेभ्यः ।
 स्कन्धस्य विश्रान्तिमदां तदादि श्रम्यामि नाविश्रमविश्वगोऽपि ॥ १९ ॥
 बन्धाय दिव्ये न तिरश्चि कश्चित्पाशादिरासादितपौरुषः स्यात् ।
 एकं विना मादृशि तं नरस्य स्वर्भोगभाग्यं विरलोदयस्य ॥ २० ॥

16. We are birds, who are descendents (pun: leaves) of the family of the swans, the vehicle of the Lord seated on the thousand-petalled lotus (i. e. Lord Brahma) (pun: of the bamboo in the form of Brahma's Swan). And the nectarlike sweet words of birds like us are difficult to be enjoyed by persons other than the denizens of heaven.

17. We, the eaters of the tips of stalks and roots of the golden lotus-plants growing in the divine Ganges, have attained the (golden) beauty of form worthy of our food; for the effect indeed takes up the qualities from its material cause (nidana).

18. I am one of the several golden swans who came to dwell in the pleasure-lake of king of Nisadha (Nala) at the command of the creator and who am wandering curious to see this world.

19. Once I gave rest to the shoulders of my elders, who were fatigued during the sojourns of the creator; since then I never got fatigue though I continuously move on this earth.

20. Nothing like a snare etc. can attain its ambitious purpose of catching a divine bird like me, except the good luck of deserving heavenly enjoyments (by merit) of a person, rare to be found [pun: of the person, (nara=nala), having 'ra' removed and replaced by 'la' (resulting in 'nala') (viralodayasya)].

इष्टेन पूर्वेन नलस्य वश्याः स्वर्भोगमत्राणि सृजन्यमर्त्याः ।
महीरुहो^१ दोहदसेकशक्तेराकालिकं कोरकमुद्रिरान्ति ॥ २१ ॥

सुवर्णशैलादवतीर्य तूर्णं स्वर्वाहिनीवारिकणावकीर्णैः ।
तं वीजयामः स्मरकेलिकाले पक्षैर्नृपं चामरबद्धसख्यैः^२ ॥ २२ ॥

क्रियेत चेत्साधुविभक्तिचिन्ता व्यक्तिस्तदा सा प्रथमाभिधेया ।
या स्वौजसां साधयितुं विलासैस्तावत्क्षमानामपदं बहु स्यात् ॥ २३ ॥

राजा स यज्वा विबुधव्रजत्रा कृत्वाध्वराज्योपमेयवै राज्यम् ।
मुङ्क्ते श्रितश्रेत्रियसात्कृतश्रीः पूर्वं त्वहो शेषमशेषमन्त्यम् ॥ २४ ॥

दारिद्र्यदारिद्र्यविणौघवर्षैरमेघमेघव्रतमर्थिसार्थे ।
सन्तुष्टमिष्टानि तमिष्टदेवं नाथन्ति के नाम न लोकनाथम् ॥ २५ ॥

21. The immortals (=gods) produce heavenly enjoyments for Nala, being won over by Nala's sacrificial and charitable deeds; the trees put forth buds even out of season through the power of satisfying their longings

22. We fan the king with our wings, carrying waterdrops from the divine Ganges, resembling chowries at the time of his love-sports, having come down from the golden mountain (Meru).

23. If there were to be a classification of good men attempted, then that persons (Nala) shall have to be stated as the foremost (amongst good people);—he who by the display of his powers shall be able to subjugate many an enemy territory [pun: If there were to be a discussion about a good case (in grammar), then that case is known as first-(nominative), which by the use of its terminations 'su' 'au' 'jas' is capable of giving grammatical formations (of the nominative) to the many substantives].

24 That king, who bestows his riches on the learned brahmins who resort to him, having made, like the ghee in sacrifice offered to the group of gods, his kingdom offered to the group of wise men, enjoys, O wonder, the former (viz. 'adhvarajya') in its remnants, and the latter (viz. 'rajya') in its entirety. [The apparent virodha: enjoys the remnant (sesa) first; and the whole (asesa) afterwards].

25 Who did not solicit for their desires that lord of people, who was always pleased (to receive the needy), who sacrificed to the gods, and who as though had taken the vow to act the part of an unfailing cloud towards the host of needy persons, by showering (gifts) of profuse wealth which destroyed the poverty (of the needy).

अस्माकिल श्रोत्रसुधां विधाय रम्भा चिरं भामतुलां नलस्य ।
 तत्रानुरक्ता तमनाप्य भेजे तन्नामगन्धान्नलकूबरं सा ॥ २६ ॥
 स्वर्लोकमस्माभिरितः प्रयातैः केलीषु तद्भानगुणान्निपीय ।
 हा हेति गायन् यदशोचि तेन नाम्नापि हाहा हरिगायनोऽभूत् ॥ २७ ॥
 शृण्वन् सदारस्तदुदारभावं हृष्यन्मुहुर्लोकम पुलोमजायाः ।
 पुण्येन नालोक्त नाकपालैः प्रमोदबाष्पावृतनेत्रमालः ॥ २८ ॥
 सापीश्वरे शृण्वति तद्गुणौघान् प्रसह्य चेतो हरतोऽर्धशम्भुः ।
 अभूदपण्डितगुलिरुद्धकर्णा कदा न कण्डूयनकैतवेन ॥ २९ ॥
 अलं सजन् धर्मविधौ विधाता रुणद्धि मौनस्य मिषेण वाणीम् ।
 तत्कण्ठमालिङ्ग्य रसस तृप्तां न वेद तां वेदजडः स वक्राम् ॥ ३० ॥

26 Rambha, having heard as a nectar to the ear the matchless beauty of Nala from me, became enamoured of him; and not obtaining him, she resorted to Nalakubara on account of just a similarity to some extent in his name.

27. Having gone to heaven, after having drunk the excellence of Nala's singing, when by us the singer of Indra was ridiculed by the words 'alas alas' (ha ha) when singing, he got the name 'Haha'

28 The Lord of heaven, listening to the greatness of him (Nala) in company with his wife, being delighted and having his row of eyes suffused with tears of joy, did not notice, through the luck (of Saci), the hair of Saci standing on end through delight.

29 And when indeed did Parvati, half of Siva, also not cover her ear by her finger, under the pretext of scratching it; when Lord Siva would be listening to the numerous excellences of him (Nala), which forcibly attracted the mind

30. The Vidhata, very busy with religious observances, halted his speech under the pretext of silence (so that she should not be attached to Nala). But that Vidhata, engrossed by the Vedic studies did not know that crooked one already having an enjoyment of sentiments having embraced Nala round his neck.

श्रियस्तदालिङ्गनभूर्न भूता व्रतक्षतिः कापि पतिव्रतायाः ।
 समस्तभूतात्मतया न भूतं तद्भर्तुरीर्ष्याकलुषाणुनापि ॥ ३१ ॥
 धिक् तं विधेः पाणिमजातलज्जं निर्माति यः पर्वणि पूर्णमिन्दुम् ।
 मन्ये स विज्ञः स्मृततन्मुखश्रीः कृतार्धमौज्ज्वलैर्मूर्ध्नि यस्तम् ॥ ३२ ॥
 निलीयते ह्रीविधुरः स्वजैत्रं श्रुत्वा विधुस्तस्य मुखं मुखान्नः ।
 सूरौ समुद्रस्य कदापि पूरे कदाचिदभ्रभ्रमदभ्रगर्भे ॥ ३३ ॥
 संज्ञाप्य नः स्वध्वजभृत्यवर्गान् दैत्यरित्यब्जलास्यनुत्थै ।
 तत्संकुचनाभिसरोजपीताद्भातुर्विलज्जं रमते रमायाम् ॥ ३४ ॥
 रेखामिरास्ये गणनादिवास्य द्वाविंशता दन्तमयीभिरन्तः ।
 चतुर्दशाष्टादश वारै विद्या द्वेधापि सन्तीति शशंस वेधाः ॥ ३५ ॥

31 In case of Laxmi (Glory or Royalty or Wealth), there arose no transgression of her vow of a chaste woman by an embrace of king Nala; nor was there the slightest displeasure through malice on the part of her consort (Visnu), on account of (Visnu) being latent in all beings.

32 Fie upon the hand, lacking shame, of creator which creates the full moon on the full-moon day; it seems he remembering the beauty of his (Nala's face) realised his (folly) [or 'he, the wise one remembering the beauty of his (Nala's) face'] and threw the moon half-made on the head of Lord Siva.

33. The moon, helpless through shame, on hearing from our mouth, that his (Nala's) face is the conqueror of the moon's own face, conceals herself at times in the sun (on the amavasya days), at times in the ocean (at the time of setting) and at times in the interior of clouds wandering in the sky (on cloudy days)

34. The enemy of demons (Visnu) having ordered us, the servants of his banner i. e. Garuda to praise the face of Nala, which excels lotuses, is able to sport with Rama, without any bashfulness, with the creator concealed by the lotus in (Visnu's) navel, closing on account of that (viz the praise of the lotus-conquering face of Nala).

35 The creator as though declared by drawing lines in the form of teeth inside his mouth that Nala has fourteen or eighteen vidyas, calculated both ways.

श्रियौ नरेन्द्रस्य निरीक्ष्य तस्य स्मरामरेन्द्रावपि न स्मरामः ।
त्रासेन सम्यक् क्षमयोश्च तस्मिन् बुद्धौ न दध्मः खलुं शेषबुद्धौ ॥ ३६ ॥

विना पतत्रं विनतातनूजैः समीरणैरीक्षणलक्षणीयैः ।
मनोभिरासीदनणुप्रमाणैर्न लङ्घिता दिक्कतमा तदश्चैः ॥ ३७ ॥

संग्रामभूमीषु भवत्यरीणामस्त्रैर्नदीमातृकतां गतासु ।
तद्वाणधारापवनाशनानां राजव्रज्जीयैरसुभिः सुभिक्षम् ॥ ३८ ॥

यशो यदस्याजनि संयुगेषु कण्डूलभावं भजता मुजेन ।
हेतोरुणादेव दिगापगालीकूलंकषत्वव्यसनं तदीयम् ॥ ३९ ॥

यदि त्रिलोकी गणनापरा स्यात्तस्याः समप्तिर्यदि नायुषः स्यात् ।
पोरेपरार्धं गणितं यदि स्याद्गणयनिःशेषगुणोऽपि स स्यात् ॥ ४० ॥

36 On seeing the beauty and prosperity of the king, we never think of Cupid and Indra; and seeing how the earth and forbearance are both residing in him, we do not take into account Sesa [for 'ksamadharana' i e carrying the earth (on its hood)] or Buddha [for his 'ksamadharana'—forbearance]

37. Which direction was not crossed by his horses, which were sons of Vinata (i e. Garudas) without wings: winds which were visible: and minds that were not atomic!

38. While the battlefields had become irrigated by the rivers of blood of enemies, the serpents in the form of his arrows had plenty to eat in the form of the life-breath of kings

39 The fame which he attained by his arms, itching (for battle) had its addiction to dash against the banks of the quarter-rivers as though derived from its cause (viz arms).

40. If the (people of) three worlds were to be busy counting (the gunas of Nala), if their lives were never to come to an end, and if the science of mathematics were to extend beyond the number 'parardha' then all his qualities could be enumerated.

अवारितद्वारतया तिरश्चामन्तःपुरे तस्य निविश्य राज्ञः ।

गतेषु रम्येष्वधिकं विशेषमध्यापयामः परमाणुमध्याः ॥ ४१ ॥

पीयूषधारानधराभिरन्तस्तासां रसोदन्वति मज्जयामः ।

रम्भादिसौभाग्यरहःकथाभिः काव्येन काव्यं सृजतादृताभिः ॥ ४२ ॥

काभिर्न तत्राभिनवस्मराज्ञाविश्वासनिक्षेपवणिकृत्क्रियेऽहम् ।

जिहेति यन्नैव कुतोऽपि तिर्यक्श्चित्तिरश्चस्त्रपते न तेन ॥ ४३ ॥

वार्ता च साऽसत्यपि नान्यमेति' योगादरन्ध्रे हृदि यां निरुन्धे ।

विरिञ्चिनानाननवादधौतसमाविशास्त्रश्रुतिपूर्णकर्णः ॥ ४४ ॥

नलाश्रयेण त्रिदिवोपभोगं तवानवाप्यं लभते बतान्या ।

कुमुदतीवेन्दुपरिग्रहेण ज्योत्स्नोत्सवं दुर्लभमम्बुजिन्याः^१ ॥ ४५ ॥

41. We (swans) having entered the harem of the king, where the lower beings like us are not banned, coach, in a greater dexterity of movement ladies having slender (lit. atomic) waists.

42. And there by narration regarding the great charms of Rambha etc. which are in no way less to streams of nectar, and which are admired even by Sukra, the composer of poetry, we make their minds have a plunge in the ocean of sentiments.

43. By which of them was I not made the confidante depositee of the youthful love-sport-information, in as much as a lower animal is not abashed of anything, nor is anyone abashed of a lower animal.

44. I, whose ears have been constantly hearing the science of concentrated meditation, expounded properly through his speech coming out from the many mouths of the creator, store in my wellguarded heart a news, which, even if not real (but given in joke) does not go to anyone else.

45. Indeed, another one attains heavenly enjoyments by resorting to Nala, which enjoyments you have been unable to attain, just as the day-lotus does not attain the festival of moonlight which a night-lotus does on account of acceptance by moon

तन्नैषधानूदृतया दुरापं शर्म त्वयास्मत्कृतचाटुजन्म ।

रसाल्वन्या मधुपानुविद्धं सौभाग्यमप्राप्तवसन्तयेव ॥ ४६ ॥

तस्यैव वा यास्यसि किं न हस्तं दृष्टं विधेः केन मनः प्रविश्य ।

अजातपाणिग्रहणासि तावद्रूपस्वरूपातिशयाश्रयश्च ॥ ४७ ॥

निशा शशाङ्कं शिवया गिरीशं श्रिया हरिं योजयतः प्रतीतः ।

विधेरपि स्वारसिकः प्रयासः परस्परं योग्यसमागमाय ॥ ४८ ॥

वेलातिगुणैर्गुणाधिवेणी न योगयोग्यासि नल्लेतरेण ।

सन्दृभ्यते^१ दर्भगुणेन मल्लीमाला न मृद्वी भृशकर्कशेन ॥ ४९ ॥

विधिं वधूसृष्टिमपृच्छमेव तद्यानयुग्यो नलकेलियोग्याम् ।

त्वन्नामवर्णा इव कर्णपीता मयास्य संक्रीडति चक्रचक्रे^२ ॥ ५० ॥

46. The pleasure of enjoying our sweet words is difficult to be attained by you, as you are not married to Naisadha, just as happiness (of humming) of bees is not to be had by a row of mango-trees, when it is not united with spring.

47. And who can say that you would not be married to him (Nala); who has fathomed the mind of the creator; you are as yet unmarried and you have a beauty and nature of great excellence.

48. And we find also a voluntary effort on the part of creator, in bringing together matching pairs, when we see him uniting the night with the moon, Parvati with lord Siva and Laxmi with lord Visnu.

49. You who are the wave as though of the ocean of womanly qualities par excellence, are not worthy of anyone but Nala; the delicate garland of flowers is not to be woven by a harsh thread of Darbha grass.

50. And as a vehicle of his chariot, I inquired of the creator of the creation of an appropriate bride for Nala's lovesports (i. e. inquired whether he had created such a one), I heard by my ear your name (mentioned by him) in the noise of the wheels of his chariot.

अन्येन पत्या त्वयि योजितायां विज्ञत्वकीर्त्या गतजन्मनो वा ।
जनापवादार्णवमुत्तरीतुं विधा विधातुः कतमा तरी^१ : स्यात् ॥ ५१ ॥

आस्तां तदग्रस्तुतचिन्तयालं मयासि तान्वि श्रमितातिवेलम् ।
सोऽहं तदागः परिमार्ष्टुकामस्तेवप्सितं किं विदधेऽभिधेहि ॥ ५२ ॥

इतीरयित्वा विरराम पत्री स राजपुत्रीहृदयं बुभुत्सुः ।
हृदे गभीरे हृदि चावगाढे शंसन्ति कार्यावतरं हि सन्नः ॥ ५३ ॥

किञ्चित्तिरश्चानविलोलमौलिर्विचिन्त्य वाचं मनसा मुहूर्तम् ।
पतत्रिणं सा पृथिवीन्द्रपुत्री जगाद वक्त्रेण तृणीकृतेन्दुः ॥ ५४ ॥

धिकचापेल वात्सिमवत्सलत्वं येत्प्रेरणादुत्तरलीभवन्या ।
समीरसङ्गादिव नीरभङ्गाया मया तटस्थस्त्वमुपद्रुतोऽसि ॥ ५५ ॥

51. And if the creator were to unite you with another husband, then what method would be there for the creator as a ferry to cross the ocean of calumny, after having passed his life as yet as an omniscient being.

52. Well, let this irrelevant discussion of mine be stopped; I have tired you for a long time; so please tell (me) what I, who wish to make amends for it, should do for you.

53. Having said this much, the bird stopped speaking with a desire to know the heart of the princess; wise men indeed recommend a 'karyavatara' [(i) a place for bath etc; (ii) introduction of the matter in hand] only after a deep pool and a deep heart is well-fathomed

54. Thinking for a moment in her mind, with her head slightly oblique, that princess, who excelled the moon by her face, spoke to the bird.

55. Fie upon the childish love for pranks, urged by which I was made playful and whereby I troubled you, who were a third party, like a stream of water rippling with waves, repeatedly wafts at a tree on its bank.

आदर्शतां स्वच्छतया प्रयासि सतां स तावत्खलु दर्शनीयः ।

आगः पुरस्कुर्वति सागसं मां यस्यात्मनीदं प्रतिबिम्बितं ते ॥ ५६ ॥

अनार्यमप्याचरितं कुमार्या भवान्मम क्षाम्यतु सौम्य तावत् ।

हंसोऽपि देवांशतयासि बन्धः श्रीवत्सलक्ष्मेव हि मत्स्यमूर्तिः ॥ ५७ ॥

मत्प्रीतिमाधित्ससि कां त्वदीक्षामुदं मदक्ष्णोरपि यातिशेताम् ।

निजामृतैर्लोचनसेचनाद्वा पृथक्किमिन्दुः सृजति प्रजानाम् ॥ ५८ ॥

मनस्तु यं नोज्झति जातु यातु मनोरथः कण्ठपथं कथं सः ।

का नाम बाला द्विजराजपाणिग्रहाभिलाषं कथयेदभिज्ञा ॥ ५९ ॥

वाचं तदीयां परिपीय मृद्वी मृद्वीकया तुल्यरसां स हंसः ।

तत्याज तोषं परपुष्टघोषे^२ घृणां च वणिक्कणिते क्तिने ॥ ६० ॥

56. You have become a model for the good on account of your pure character (or you have become a mirror as though for the good by your purity); and as such you are indeed charming [or and a mirror indeed is a thing for the good to be seen (with delight) (i. e. a good omen)]. When you praised me (or when you placed me in front) who am guilty, my guilt was reflected in you (when you took up the guilt as if your own in the wise of good men).

57. O you, good one, may you pardon my ignoble treatment (to you) which I gave as a girl; you, though a swan are adorable like the fish-form, am emblem of Lord Visnu (the bearer of the Srivatsa mark).

58. What desire of mine shall you be satisfying, which shall exceed the delight to my eyes caused by your sight? What does the moon do to people as a greater favour than the sprinkling of their eyes with her nectars.

59. How can that desire which the mind never leaves, be expressed by me? (It is too delicate a desire to be mentioned) [even a chariot (ratha), which is not released by one cannot traverse a path]; which sensible young girl shall like to tell about the desire of catching the moon by the hand (or the desire of marrying the Lord of 'dvijas' i. e. Nala) [or O bird (dvija) which sensible young girl would tell about her desire for marrying the king (i. e. Nala)].

60. On listening to her speech, which was very musical and similar to grapes is sweetness, the swan gave up delight in the notes of the cuckoo and began to dislike the jingling of the lutes.

मन्दाक्षमन्दाक्षरमुद्रमुक्त्वा तस्यां समाकुञ्चितवाचि हंसः ।

तच्छंसिते किञ्चन संशयालुर्गिरा मुखाम्भोजमयं युयोज ॥ ६१ ॥

कोरेण वाञ्छेव विधुं विधुर्तुं यमित्यमात्यादरिणी तमर्थम् ।

पातुं श्रुतिभ्यामपि नाधिकुर्वे वर्णं श्रुतेर्वर्णं इवान्तिमः किम् ॥ ६२ ॥

अर्थाप्यते^१ वा किमियद्भवत्या चित्तैकपद्यामपि विद्येते यः ।

यत्रान्वकारः किल चेतसोऽपि जिह्वेतैर्ब्रह्म तदप्यवाप्यम् ॥ ६३ ॥

ईशाणिमैश्वर्यविवर्तमध्ये लोकेशलोकेशयलोकमध्ये ।

तिर्यश्चमप्यश्च मृषानभिञ्जरसज्ञतोपज्ञसमज्ञमज्ञम् ॥ ६४ ॥

मध्ये श्रुतीनां प्रतिवेशिनीनां सरस्वती वासवती मुखे नः ।

हिद्येव ताम्यश्चैलतीयमद्वापयान्न संसर्गगुणेन बद्धा^५ ॥ ६५ ॥

61. When she had stopped speaking after having spoken a few words in bashfulness, the swan, slightly doubtful about (the exact import of) her word spoke thus:

62. That thing (artha) about which you longingly (adarini) spoke of as being similar to holding moon by the hand,—am I ineligible to listen by my ears that thing, like the lowest community ineligible to listen to the letters of sruti?

63 And why is that you are describing like this that object which is in subtle desires of your mind (cittaikapadyam)? Even Brahman, regarding which ordinary minds are in darkness is attained by the industrious (meditators) (jimbhetaraih).

64. O you having your waist as though representing the transformation of the divine power, of minuteness (anima), of the Lord; know me, though an ignorant being in the midst of the denizens of Brahmaloка to be famous for being the foremost of those whose tongue does not know untruth (i. e. know me to be foremost amongst speakers of truth).

65 The speech which resides in our mouths, in the neighbourhood of the Vedas (in Brahma's mouth) does not swerve from truth as though through deference to these (srutis), being influenced on account of neighbourly association.

पर्यङ्कतापन्नसरस्वदङ्गां लङ्कापुरीमप्यभिलाषि चित्तम् ।

कुत्रापि चेद्वस्तुनि ते प्रयाति तदप्यवेहि स्वशये शयालु ॥ ६६ ॥

इतीरिता पत्ररथेन तेन ह्रीणा च हृष्टा च बभाण भैमी ।

चेतो नलं कामयते मदीयं नान्यत्र कुत्रापि च सभिलाषम् ॥ ६७ ॥

विचिन्त्य बालाजनशीलशैलं लज्जानदीमज्जदनङ्गनागम् ।

आचष्ट विस्पष्टमभाषमाणामेनां स चक्राङ्गपतङ्गशक्रः ॥ ६८ ॥

नृपेण पाणिग्रहणस्पृहेति नलं मनः कामयते ममेति ।

आश्लेषि न श्लेषकवेर्भवत्याः श्लोकद्वयार्थः सुधिया मया किम् ॥ ६९ ॥

त्वच्चेतसः स्वैर्यत्रिपर्ययं तु सम्भाव्य भाव्यास्मि तदैव एव ।

लक्ष्ये हि बालाहदि लोलशीले दरापराद्धेषुरपि स्मरः स्यात् ॥ ७० ॥

66. Even if your mind were to desire for the city of Lanka, girded by the ocean on all sides (lit. seated on a bedstead of the ocean)—in whatever thing it may fix its desire—that thing you can take as lying in your hand.

67. Thus addressed by that bird, Damayanti, bashful and delighted, said, my mind does not wish for Lanka nor does it desire for anything else (by pun: my heart longs for Nala; it does not desire anything else).

68. Thinking that the mountain of the nature of girls has the Cupid-elephant merging in the river of bashfulness, that Lord of birds spoke to her who was speaking in non-clear wording.

69. Do you think that I, an intelligent being, have not understood the meaning of the two slokas of yours, a poet indulging in pun:—viz. (in one) "I wish to marry king (Nala)" and (in second) "my mind longs for Nala"?

70. But I am showing (myself) to be ignorant as though (of this meaning) apprehending some change in your mind (suddenly); even Cupid may slightly err when he aims at the fickle target of the heart of a girl.

महीमहेन्द्रः खलु नैषधेन्दुस्तद्वोधनीयः कथमित्यमेव ।

अयोजनं संशयकम्प्रमीदृक्पृथग्जननेव स मद्विधेन ॥ ७१ ॥

पितुर्नियोगेन निजैच्छया वा युवानमन्यं यदि वा वृणीषे ।

त्वदर्शमर्थित्वकृत्प्रतीतिः कीदृक् मयि स्यान्निषधेश्वरस्य ॥ ७२ ॥

त्वयापि किं शङ्कितविक्रियेऽस्मिन्नाधिक्रियेऽहं^५ विषये विधातुम्^५ ।

इतः पृथक् प्रार्थयसे तु यद्यत्कुर्वे तदुर्वीपतिपुत्रि सर्वम् ॥ ७३ ॥

श्रवःप्रविष्टा इव तद्विरस्ता विधूय वैमत्यधुनेन मूर्ध्ना ।

ऊचे हिया विश्लथितानुरोधा पुनर्धरित्रीपुरुद्वतपुत्री ॥ ७४ ॥

मदन्यदानं पति कल्पना या वेदस्त्वदीये हृदि तावदेपा ।

निशोऽपि सोमेतरकान्तशङ्कामोङ्गारमग्रेसरमस्य कुर्याः ॥ ७५ ॥

71. And how should that Lord of earth, the moonlike Naisadha, be informed by a being like me, in the wise of an ordinary person of the purpose in hand as being doubtful in this way ?

72. If you choose some other youth, at the command of your father or by your own wish then what conviction shall the Lord of Nisadhas have in my soliciting for you (his hand).

73 And you also should not entrust me with such a doubtful task Whatever else you ask me to do I shall do it, O princess.

74. Shaking her head in disapprobation, and throwing out the words just when they reached her ears as though, the daughter of that king, spoke keeping aside the sense of bashfulness

75. If this idea of my being bestowed on other is in your heart very true (like a Vedavakya), then make the doubt of the night having a lover other than the moon, as an omkara to that Veda.

१ नैषधेन्द्रः २ ० कम्प ०; सांशयिकं प्रतीदृक् ३ कृति ४ वा ५ निधातुम्
६ हिंयोऽपि श्ल०

सरोजिनीमानसरागवृत्तेरनर्कसम्पर्कमर्कयित्वा ।

मदन्यपाणिग्रहशङ्कितेयमहो महीयस्तव साहसिक्यम् ॥ ७६ ॥

साधु त्वयातर्कि तदेकमेव स्वेनानलं यत्किल संश्रयिष्ये ।

विनामुना स्वात्मनि तु ग्रहतुं मृषागिरं त्वां नृपतौ न कर्तुम् ॥ ७७ ॥

मद्विप्रलम्भं पुनराह यस्त्वां तर्कः स किं तत्फलवाचि मूकः ।

अशक्यशैङ्गव्यभिचारहेतुर्वर्णी न वेदा यदि सन्तु के तु ॥ ७८ ॥

अनैपधायैव जुहोति किं मां तातः कृशानौ न शरीरशेषाम् ।

ईष्टे तनूजन्मतनोस्तर्थापि मत्प्राणनाथस्तु नलः स एव ॥ ७९ ॥

तदेकदासीत्वपदादुदग्रे मदीप्सिते साधु विधित्सुता ते ।

अहेलिनी किं नलिनी विधत्ते सुधाकरेणापि सुधाकरेण ॥ ८० ॥

76. Not guessing any connection with anyone except the sun in case of the affection of the day lotus, it is certainly a great daring on your part to apprehend my marrying someone else (than Nala).

77 And only one thing was well-guessed by you, that, I shall of my own accord resort to Anala [(i) fire (ii) another one than Nala]; and that, I would do (i.e. I would resort to fire) to strike at myself (i.e. to kill myself) if I fail to get him (Nala); and not for making you of false words to the king.

78. And as for your inference that you might be deceived by me, why is that inference silent to give its proof? If (my) speech which cannot be suspected even to violate (truth), is not authoritative, then what would the Vedas even be?

79. If my father offers me to anyone but Naisadha, would he not be offering then merely my body to the fire? And he has the power on my body (dead body); but the lord of my life is Nala himself.

80. Is there sufficient dexterity in you to bring about my desire which rises above the condition of being his (Nala's) sole attendant (i.e. which aspires to be his wife)? What can a day-lotus-plant do with the moon, the store house of nectar, but other than the sun?

तदेकलुब्धे हृदि मेऽस्ति लब्धुं चिन्ता न चिन्तामणिमप्यनर्घम् ।
चित्ते^१ मनैकः सकलत्रिलोकीसारो निधिः पद्ममुखः स एव ॥ ८१ ॥

श्रुतश्च दृष्टश्च हरिस्तु मोहाद्व्यानश्चै नरान्ध्रित्वाद्धिवारम् ।
ममाद्य तत्प्राप्तिरसुख्ययो वा हस्ते नवास्ते द्वयमेव शेषैः ॥ ८२ ॥

मञ्जरीयतामाश्रुतपालनोत्थं मत्प्राणविश्राणनजं च पुण्यम् ।
निवार्यतामार्यं वृथा विशङ्का भद्रेऽपि मुद्रेयमये मृशं का ॥ ८३ ॥

अलं विलङ्घ्य प्रिय विज्ञ याञ्छां कृत्वापि वाम्यं^२ विविधं विधेये ।
यशः पथादाश्रवतापदोत्थात् खलु सखित्वास्तखलेक्तिखलात् ॥ ८४ ॥

स्वजीवमप्यार्तिमुदे^३ दददूम्यस्तव त्रपा नेदृशबद्धमुष्टेः ।
मह्यं मदीयान्यदसूनदिस्त्वोर्ध्वमः कराद् भ्रश्यति कीर्तिधौतः ॥ ८५ ॥

81. In my heart which is solely attached to him, there is not the wish to attain even the invaluable desire-yielding gem; that lotus-faced one (Nala) the foremost in three worlds is my sole treasure which is the essence of the world as though, and which is beginning with 'Padma' &c

82. He was heard by me, was seen in the directions on account of preoccupation with him; and was meditated with unremitting concentration; now either I get him or I lose my life; either of these now remains in your hand (i. e. depends on your ability)

83. Attain the merit arising from carrying on one's promise (which you have given me by promising to realise my desired object for me), as also that arising from giving me a lease of life; O good one, give up you baseless apprehension (about my sincerity); why this indifference on your part towards such a good thing.

84. O good and wise bird, please do not turn down my request; enough of perverseness towards a suppliant; do not slip off from the path of fame, which arises from truthfulness and where there is no scope for false jokes

85. Have you not any shame from the instances of those who give even their lives for the good of the miserable? From the hands of a being with such a closed fist, like you, who do not wish to give me my life, the religion white with fame will slip off.

१. चित्ते २ श्रुतः स दृष्टः स; श्रुतः स दृष्टश्च ३ स ४ एकशेषः

५ आश्रित ६ याञ्छाः ७ वाक्यम् ८ अर्थिमुदे

दत्त्वाऽर्जवं त्वयि जीवदेऽपि शुद्धयामि जीवाधिकदे तु केन ।
विदेहि तन्मां त्वदणेष्वशोद्धुनमुद्रदारिद्र्यसमुद्रमग्नाम् ॥ ८६ ॥

क्रीणीष्व मर्ज्जवितमेव पण्यमन्यं न चेद्वस्तु तदस्तु पुण्यम् ।
जीवेशदातर्थदि ते न दातुं यशोऽपि तावत्प्रभवामि गातुम् ॥ ८७ ॥

वगाटिकोपक्रिययापि लभ्यान्नभ्याः कृतज्ञानथवाद्वियन्ते ।
प्राणैः पणैः स्वं निपुणं भर्णेन्तः क्रीणन्ति तानेव तु हन्त सन्तः ॥ ८८ ॥

स भूभृदष्टावपि लोकपालास्तैर्मे तदेकाग्रधियः प्रसेदे ।
न हीतरस्माद्धृते यदेत्य स्वयं तदाप्तिप्रतिभूमेमाभूः ॥ ८९ ॥

अर्कोण्डमेवात्ममुवार्जितस्य भूत्वापि मूलं मयि वीरणस्य ।
भवान्न मे किं नलदत्वमेत्य कर्ता हृदश्चन्दनलेपकृत्यम् ॥ ९० ॥

86. If you were to be a giver of my life to me, I could have paid the debt by giving my own life; but when you shall be the giver of something more than my life (i. e. Nala) whence can there be the repayment? Therefore make me immersed in the ocean of endless poverty, which shall render me unable to compensate for your debt (caused by securing Nala, who is more than my life to me, for me).

87. Purchase in return my life (as a price for giving my lord); if you say that there is nothing which can thus be bartered then may this be done by you as a merit; O giver of the Lord of my life, even though I shall be unable to give you anything (suitable), but certainly I can sing your fame.

88. Rich men do not oblige grateful persons who can be obliged even by a cowrie (and shall be ever grateful for it); but good men purchase them at the cost of their lives even, saying still that they have struck a bargain (Svam nipunam bhanantah).

89. That king (Nala) is constituted of the eight Lokapalas; and by these Lokapalas favour has been shown to me who have been meditating with concentration; for otherwise it cannot be explained how you came of your own accord as a surety of his attainment.

90. Would you not, after having become the root-cause of the sudden lovesickness caused by Cupid, be like the sandal-paste to my heart by becoming the given of Nala (to me)? [By pun: after being the root of 'Virana' (a type of grass) which has been created by the creator to be without stalk or joint (Kanda) would you not do the work of cooling like sandal by being Usira unguent (nalada)?]

अलं विलम्ब्य त्वरितुं हि वेला कार्ये किल स्थैर्यसहे विचारः ।

गुरूपदेशं प्रतिभेव तीक्ष्णा प्रतीक्षते जातु न कालमार्तिः ॥ ९१ ॥

अभ्यर्थनीयः स गतेन राजा त्वया न शुद्धान्तगतो मदर्थम् ।

प्रियास्यदाक्षिण्यबलात्कृतो हि तदोदयेदन्यवधूनिषेधः ॥ ९२ ॥

शुद्धान्तसंभोगनितान्ततृप्ते^१ न नैषधे कार्यमिदं निगाद्यम् ।

अपां हि नृपतय न वारिधारा स्वादुः सुगन्धिः स्वदते तुपारा ॥ ९३ ॥

विज्ञापनीया न गिरा^३ मदर्याः क्रुधा कदुष्णे हृदि नैषधस्य ।

पित्तेन दूने रसने सितापि तिक्तायते हंसकुलावतंस ॥ ९४ ॥

धरातुरासाहि मदर्थयाञ्चा कार्या न कार्यान्तरचुम्बिचित्ते ।

तदार्थितस्यानवबोधनिद्रा बिभर्त्यवज्ञाचरणस्य मुद्राम् ॥ ९५ ॥

91. Enough of procrastination; it is time now to hurry, a lengthy reflection can be done only in case of works permitting such procrastination; but danger does not wait for a suitable time like the brilliant intellect of the student the advice of Guru

92. You should not request the king on my behalf, while he shall be in his harem; for then out of the force of courtesy for the (beautiful) faces of his beloveds, he may refuse to speak about another bride.

93. This mission of mine should not be introduced to Naisadha when he shall be satiated with enjoyment in his harem; for to a person satiated with water, even a sweet fragrant and cool stream of water carries no taste or attraction.

94. Nor should the words on my behalf be proffered to Naisadha when his heart may be under the influence of some anger; for to a person suffering from bile, even sugar becomes astringent, O you ornament of the swan family.

95. Nor the solicitation of my request should be made to that Indra of the earth when his mind is engrossed with some other work; for then the non-cognisance on the part of him, then requested, would look like a rejection of the request.

विज्ञेन विज्ञाप्यमिदं नरेन्द्रे तस्मात्त्वयास्मिन्समयं समीक्ष्य ।

आत्यन्तिकसिद्धिविलम्बसिद्धयोः कार्यस्य कार्यस्य शुभा विभाति ॥ ९६ ॥

इत्युक्तवत्या यदलोपि लज्जा सानौचिनी चेतसि नश्चकास्तु ।

स्मरस्तु साक्षी तददोषतायामुन्माद्य यस्तत्तदवीवदत्ताम् ॥ ९७ ॥

उन्मत्तमासाद्य हरः स्मरश्च द्वावप्यसीमां मुदमुद्वहेते ।

पूर्वः स्मरस्पर्धिनया प्रसूनं नूनं द्वितीयो विहायिदूनम् ॥ ९८ ॥

तथाभिधात्रीमथ राजपुत्रीं निर्णीय तां नैषधवद्भरागाम् ।

अमोचि चञ्चूपुटमौनमुद्रा विहायसा तेन विहस्य भूयः ॥ ९९ ॥

इदं यदि क्षमापतिपुत्रि तत्त्वं पश्यामि तन्न स्वविधेयमास्मिन् ।

त्वामुच्चकैस्तापयता नलं^२ च पञ्चेष्टुणैवाजनि योजनेयम् ॥ १०० ॥

96. So, wise as you are you should inform this to the king after waiting for a suitable opportunity; for between absolute non-attainment and delayed attainment, just see which is good in the opinion of your noble self.

97 We may think that in her, who spoke in this way, bashfulness was absent, and this was an improper thing; but Cupid shall be the witness to her guiltlessness for it is he who made her speak like that having made her excited with love

98. On attaining an 'unmatta' [(i) a dhattura-flower (ii) a lovesick person] both Siva and Cupid attain the highest delight; the former on getting the flower 'unmatta' because of his rivalry with Cupid (whose weapon it is); and the latter on attaining a person tormented by love in separation.

99. And determining that the princess, speaking in that way, was decidedly loving Nala, the bird gave up his silence, smilingly, (and said).

100. If this were to be a fact, O princess, then there is nothing which I shall have to be done by me; for by Cupid, tormenting greatly both yourself and Nala, seems to have been effected this plan (of your union).

त्वद्वद्बुद्धेर्वहिरिन्द्रियाणां तस्योपवासव्रतिनां तपोभिः ।
 त्वामद्य लब्धामृततृप्तिभाजां स्वं देवभूयं चरितार्थमस्तु ॥ १०१ ॥
 तुल्यावयोर्मूर्तिरभून्मदीया दग्धा परं सास्य न ताप्यतेऽपि ।
 इत्यम्यसूयन्निव देहतापं तस्यातनुस्त्वद्विरहाद्विधत्ते ॥ १०२ ॥
 लिपिं दृशा भित्तिविभूषणं त्वां नृपः पिबन्नादरनिर्निमेषैः ।
 चक्षुर्जलैरार्जितमैत्मचक्षुरागं स धत्ते रचितं त्वया नु ॥ १०३ ॥
 पातुर्दशालेख्यमयीं नृपस्य त्वामादरादस्तनिमीलयास्ति ५ ।
 ममेदमित्यश्रुणि नेत्रवृत्तेः प्रीतिर्निमेषच्छिदया विवादः ॥ १०४ ॥
 त्वं हृद्रता भैमि बहिर्गतापि प्राणायिता नासिकयास्यगत्या ।
 न चित्तमाक्रामति तत्र चित्रमेतन्मनो यद्वद्वदेकवृत्ति ॥ १०५ ॥

101. May the external sense-organs of him who has (solely) fixed his mind on you, (the sense-organs) which as though are observing fast (by non-enjoyment of wordly pleasure) have their divine nature (or nature as sense-organs) be justified by their penances, by getting the satisfaction of a draught of nectar as though in the form of your attainment (reported by me).

102. Cupid causes him a bodily torment on account of your separation, as though with the envy that: "We both (Nala and Cupid) had similar form; but mine was burnt subsequently; but his is not heated even!"

103. Seeing your painting, decorating the wall, with his eyes, unwinkingly through great affection, the king, possesses a ruddiness in his eyes caused by his tears, as the love (caksuraga) caused by you as though.

104. When the king through great affection remains drinking you, drawn in picture, as if, with unwinking eyes, there arises a quarrel between the love in his eyes and the absence of winking, a controversy over the (cause of) the tears (each saying that the tears are caused by itself)

105. O Damayanti, you though external are internal to him on account of the beautiful nose of yours and beautiful face, and these have become as though his life (pun: life breath which also is both external and internal through its passing through nose and mouth); and there is no wonder in the fact that his mind is solely fixed on you.

अजस्रमारोहसि दूरदीर्घां सङ्कल्पसोपानतर्ति तदीयाम् ।
 आसान् स वर्षत्यधिकं पुनर्यद् ध्यानात्तव त्वन्मयतां तदाप्यै ॥ १०६ ॥
 हृत्तस्य यां मन्त्रयते रहस्त्वां तां व्यक्तमामन्त्रयते मुखं यत् ।
 तद्वैरिपुष्पायुधमित्रचन्द्रसख्यौचिती सा खलु तन्मुखस्य ॥ १०७ ॥
 स्थितस्य रात्रावधिशय्य शय्यां मोहे मनस्तस्य निमज्जयन्ती ।
 आलिङ्ग्य या चुम्बति लोचने सा निद्राधुना न त्वद्वेत्सङ्गना वा ॥ १०८ ॥
 स्मरेण निस्तक्ष्य वृथैव बाणैर्लावण्यशेषां कृशतामनायि ।
 अनङ्गनामप्ययमाप्यमानः स्पर्धां न सार्धं विजहाति तेन ॥ १०९ ॥
 त्वप्रापकात्प्रस्यति नैनसोऽपि त्वय्येवै दास्येऽपि न लज्जते यत् ।
 स्मरेण बाणैरतितक्ष्य तक्षिणैर्द्धनः स्वभावोऽपि कियान् किमस्य ॥ ११० ॥

106. Continuously, you ascend the extremely long flight of stairs in the form of high-soaring desires of his; and the fact that he heaves heavy and profuse sighs is due to the fact of his having become identical with you through continuous meditation.

107. While his heart, in secret, speaks with you, his mouth clearly speaks it out (absent-mindedly; or suggests from its appearance itself); and this (divulging of the secret on the part of) the face is appropriate enough in view of its (face's) friendship with moon, who is the friend of Cupid, who is Nala's enemy.

108. When he lies on the bedstead at night there is neither the sleep which can close his eyes by making his mind immersed in sleep nor is there any lady who can kiss his eyes, making his mind relish the pleasure of dalliance except you

109. In vain he was reduced to ematiation by Cupid by chisseling him by his arrows, so as to leave the beauty only as if; since though reduced to bodilessness as if, he does not cease to rival Cupid.

110 Since he is not averse to sin even which shall help in attaining you, and since he does not feel ashamed of servitude towards you, one wonders whether by Cupid, having chisselled by his sharp arrows even his nature has been emaciated!

स्मारं ज्वरं घोरमपत्रपिण्डोः स्निग्धागदङ्कारचये चिकित्सौ ।
 निदानमौनादविशद्विद्याला साङ्क्रामिकी तस्य रुजेव लज्जा ॥ १११ ॥
 बिभेति रुष्टासि किलेत्यकस्मात् स त्वां किलोपेत्य हसत्यकाण्डे ।
 यान्तीमिव त्वामनुयात्यहेनोरुक्तस्वयेव प्रतिवाक्ति मोघम् ॥ ११२ ॥
 भवद्वियोगाच्छिदुरार्तिधारा यमस्वसुर्मज्जति निश्शरण्यः ।
 मूर्च्छामयद्वीपमहान्वपङ्के हा हा महीभृद्भटकुञ्जरोऽयम् ॥ ११३ ॥
 सव्यापसव्यव्यसर्नाद्विरुक्तैः पञ्चेष्टुवाणैः पृथगार्जितासु ।
 दशासु शेषौ खलु तदशा या तया नभः पुण्यतु कोरकेण ॥ ११४ ॥
 त्वयि स्मराधेः सततास्मिन्तन ग्रस्थापितो भूमिभृतास्मि तेन ।
 आगत्य भूतः सफलो भवत्या भावप्रतीत्या गुणलोभध्वया ॥ ११५ ॥

111 In case of that bashful (Nala), a great shame seems to have entered him in a contagious way from the shame expressed by the silence about the diagnosis on the part of the best of sympathetic physicians attempting to diagnose the terrible malady of Cupid, like a contagious disease.

112. Suddenly he becomes afraid supposing that you are angry with him; and he approaching you as if at times smiles without a cause; at times he follows you who as if are going ahead without cause, and at times in vain he replies, spoken to by you as though

113 Alas, this elephant in the form of the heroic king is helplessly sinking in the mud of the great infatuation in the isle of swoon, in the yamuna in the form of the continuous stream of grief caused by your separation

114. Amidst the (ten) stages (of love), which are separately caused by the five arrows of Cupid, each sent in two-fold way by the right and the left hand, may the bud of the last state (death) be just like the sky-flower.

115. On account of love torment I have been sent by the king, always without a smile (these days through lovesickness) to you; and having come and realised the feeling of love on the part of yours who are attached to excellences, for Nala, I have achieved the purpose of my arrival.

१ सिद्धा ० २ किलोपैति, किलोपेति ३ ० गाभिदुरा ४ ० न्य ०
 ५ त्यजनात् ६ पृथगार्जितासु ७ शेषः ८ पुण्यतु ९ ० त्याः

धन्यासि वैदर्भि गुणैरुदारैर्यया समाकृष्यत नैषधोऽपि ।

इतः स्तुतिः का खलु चन्द्रिकाया यदब्धिमप्युत्तरलीकरोति ॥ ११६ ॥

नलेन भायाः शशिना निशेव त्वया स भायान्निशया शशीव ।

पुनः पुनस्तद्युगयुग्विधाता स्वभ्यासमास्ते^१ नु युवां युयुक्षुः ॥ ११७ ॥

स्तनद्वये तन्वि परं तवैव पृथौ यदि प्राप्स्यति नैषधस्य ।

अनल्पवैदग्ध्यविवर्धिनीनां पत्रावलीनां रचना^२ समाप्तिम् ॥ ११८ ॥

एकः सुधांशुर्न कथञ्चन स्यात्तृप्तिक्रमस्त्वन्नयनद्वयस्य ।

त्वल्लोचनासेचनकस्तदस्तु नलास्यशीतद्युतिसद्वितीयः ॥ ११९ ॥

अहो तपः कल्पतरुर्नलीयस्त्वपाणिजाग्रस्फुरदङ्कुरश्रीः ।

त्वम्भूयुगं यस्य खलु द्विपत्री तवाधरो रज्यति यत्कलम्बः^३ ॥ १२० ॥

116. Blessed indeed you are, O Vaidarbhi, who have attracted Naisadha by your excellent qualities; what greater praise can be bestowed on moonlight than that it sets the ocean also in agitation (of floodtide).

117. May you shine with Nala as night with moon, and may he shine with you like moon with night. It seems that the creator again and again bringing together that pair (of the moon and the night) is as though practising repeatedly (the art of union of worthy), wishing to bring (ultimately) you two together.

118. The drawing of decorative figures, drawn with consummate skill by Nala, can only be reaching its culmination, if they are drawn on your plump breasts (and not of anyone else).

119. The one moon shall not be able to satisfy your two eyes; may he with moonlike face of Nala, as its second (i. e. like a second moon) be a giver of endless delight to your eyes.

120-121. Oh the wonderful desire-yielding tree of Nala's penance, which has the fresh shoots in the form of your nails, which has a pair of leaves in the form of your pair of eyebrows, which has your lower lip as the central leaf (or stalk: Kalamba),—

यस्ते नवः पल्लवितः कराम्यां स्मिनेन यः कोरकिनस्तवास्ने ।
 अङ्गप्रदिम्नां तव पुष्पितो यः स्तनश्रिया यः फलितस्तवैव ॥ १२१ ॥
 कंसीकृतासीत्खलु मण्डलीन्दोः संसत्करश्मिप्रकरा स्मरेण ।
 तुल्या च नाराचलता निजैव मिथोऽनुरागस्य समीकृतौ वाम् ॥ १२२ ॥
 सत्त्वस्त्रुनस्वेदमधून्यसान्द्रे तत्पाणिपद्मे मदनोत्सवेष्टु ।
 लग्नेतितास्त्वत्कुचपत्ररेखास्तन्निर्गतास्तं प्रविशन्तु भूयः ॥ १२३ ॥
 बन्धाढ्यनानारतमल्लयुद्धप्रमोदितैः केलिवने मरुद्भिः ।
 प्रसूनवृष्टिं पुनरुक्तमुक्तां प्रतीच्छतं भैमि युवां युवानौ ॥ १२४ ॥
 अन्योन्यसङ्गमवशादधुना विभातां
 तस्यापि तेऽपि मनसी विकसद्विलासे ।
 खण्डुं पुनर्मनसिजस तनुं प्रवृत्त-
 मादाविव द्यणुककृत्परमाणुयुग्मम् ॥ १२५ ॥

120-121 (*Contd.*)—Which has fresh sprouts in the form of your hands and which is in buds with your smiles, which has blossomed with your softness of form, and which has put forth fruit in the form of your breasts.

122. By Cupid, the orb of the moon was made the pan of brass and his arrow as the rod of the balance, when measuring your mutual love equally.

123. May the decorative lines on your breasts, first transferred to and then erased from his lotuslike hand glossy with wax in the form of the perspiration, in the love-sports, enter the hands again (so to say), having come out from them (i.e. having been drawn by them).

124. O Damayanti, you two young persons enjoy the repeated showers of flowers in the sport-park, (showers of flowers) sent by winds (Maruts; punningly: 'gods') rendered fragrant (pramodita; punningly: 'delighted') by the wrestling bouts in the form of dalliance varied in different sexual positions.

125. May the minds of him and you, glad with delight, shine with the association of each other, like a pair of atoms about to create once again the form of the mind-born Cupid by first creating a binary (dvyanuka).

कामः कौसुमचापदुर्जयममुं जेतुं नृपं त्वां धनु-
 वेल्लीमव्रणवंशजामधिगुणामासाद्य माद्यत्यसौ ।
 ग्रीवालङ्कृतिपट्टसूत्रलतया पृष्ठे कियल्लम्बया
 भ्राजिष्णुं कपरेख्येव निर्वसत्सिन्दूरसौन्दर्यया ॥ १२६ ॥

त्वद्गुच्छावलिमौक्तिकानि गुल्हिकास्तं राजहंसं विभो-
 र्देह्यं विद्धि मनोभुवः स्वमपि तां मञ्जुं धनुर्मञ्जरीम् ।
 यन्नित्याङ्कनिवासलालिततमज्याभुज्यमानं लस-
 न्नाभीमध्यत्रिला विलासमखिलं रोमालिरालम्बते ॥ १२७ ॥

पुष्पेषुश्चिकुरेषु ते शरचयं स्वं फलमूले धनू
 रौद्रे चक्षुषि र्यज्जितस्तनुमनुभ्राष्ट्रं च यश्चिक्षिपे ।
 निर्विद्याश्रयदाश्रमं^५ स वितनुस्त्वां तज्जयायाधुना
 पत्रालिस्त्वदुरोजशैलनिलया तत्पर्णशालायते ॥ १२८ ॥

126. Cupid, is delighted on attaining you as a bow (dhanurvalli), to conquer that king invincible by the flowery bow (of Cupid),— (a bow) made of a faultless bamboo (you born of a spotless family), strung (possessed of excellences), and shining with a woven thread-pendant of the neck-ornament hanging to some extent on the back (of yours) appearing like a test-line (kasarekha) beautiful on account of the applied vermillion

127. Know that the pearls in your pearl-string are the pellets (gulikah) that Royal swan (king) to be the target of Lord Cupid, and you that beautiful (bow of his), whose line of hair (on the belly) having the central cavity of the navel, has all the beauty possessed by the bowstring fondled greatly on the lap of the (bow, your body).

128. Cupid when conquered (by Nala) in dejection left his flowery arrows in your locks of hair, his bow on your forehead (in the form of eyebrows), and threw his own form in the frying pan in the form of the eyes of Rudra; and now formless has resorted to you as a hermitage for his 'Nala's' conquest; and the decorative designs (patralih: pun: the mass of leaves) on the mounds in the form of your breasts serve him as the leaf-hut.

इत्यालपत्यथ पतत्रिणि तत्र भैमीं
 सख्यश्चिरात्तदनुसन्धिपराः परीयुः^१ ।
 शर्मास्तु ते विसृज मामिति सोऽप्युदीर्य
 वेगाज्जगाम निषधाधिपराजभानीम् ॥ १२९ ॥

चेतो जन्मशरप्रसूनमधुभिर्व्यामिश्रतामाश्रय-
 त्रेयोदूतपतङ्गपुङ्गवगवीहैयंगवीनं रसात् ।
 स्वादंस्वादमसीम मृष्टसुरभिं प्राप्तापि तृप्तिं न सा
 तापं प्राप नितान्तमन्तरतुल्यमानच्छ मूर्छामपि ॥ १३० ॥

तस्या दृशो वियति बन्धुमनुव्रजन्त्या-
 स्तैर्द्वाष्पवारि न चिरादर्वैधिर्बभूव ।
 पार्श्वेऽपि विप्रचक्रुषे तदनेन दृष्टे-
 रारादपि व्यवदधे न तु चित्तवृत्तेः ॥ १३१ ॥

129. While the bird was speaking thus, the friends (of Damayanti) long busy seeking her came around her, and the bird saying - May you fare well; please give me leave to go: flew up with speed to the capital of the king of Nisadhas

130. Though tasting repeatedly with relish the ghee in the form of the words (gavi) of that great bird, messenger of her lover, which ghee was mixed with honey from the flowery arrows of Cupid, and ghee which was boundlessly pure (mrsta) and fragrant (surabhi) [the words of the swan as well were guileless (mrsta) and agreeable (surabhi)] and attaining incomparable satisfaction, she did not attain any great agony nor did she get any swoon.

131. To her eyes, following that friendly swan in the sky, her tears soon became a limit (clouding him out of vision); and so though near, it seemed to be away from her eyesight; but though really away (very soon) it did not go away from her mind.

१ समीयुः २ ० दृशो नृपतिबन्धुम्, ० दृशाधिपतिबन्धुम्, ० दृशोऽधिपतिबन्धुम्
 ३ तं बाष्प ४ अवधीवभूव

अस्तित्वं कार्यसिद्धेःस्फुटमथ कथयन् पक्षयोः कम्पभेदै-
 राख्यता वृत्तेमेतन्निषधनरपतौ सर्वमेकः प्रतस्थे ।
 कान्तारे निर्गतासि प्रियसखि पदवी विस्मृता किं नु मुग्धे
 मा रोदीरेहि यामेत्युपह्वनवचसो निन्युरन्यां वयस्याः ॥ १३२ ॥

सरसि नृपमपश्यद्यत्र तत्तीरभाजः
 स्मरतरलमशोकानोकहस्योपमूलम् ।
 किसलयदलतल्पम्लापिनं प्राप तं स
 ज्वलदसमशरेषुस्पर्धिपुष्पधिमौलैः ॥ १३३ ॥

पश्यति दमयान्ति त्वां न किञ्चिद्वदामि
 द्रुतमुपनम किं मामाह सा शंस हंस ।
 इति वदति नलेऽसौ तच्छशंसोपनम्रः
 प्रियमनु सुकृतां च^५ स्वस्पृहाया विलम्बः ॥ १३४ ॥

132. The one (viz hamsa) clearly announcing the achievement of its purpose by the flutterings of its wings, started to inform about all this to king Nala; and the other one (Damayanti) her friends led away, saying: O friend, you entered the forest; did you lose your path? O innocent one, do not weep; come, let us go back together.

133. And the swan reached that king, languishing through lovesickness and making the bed of young sprouts fade at the foot of the A'soka tree, having at its top a wealth of flowers vying with the burning (red) darts of Cupid, on the bank of that lake, where it met the king (first).

134. 'O Damayanti, I would not blame you at all, as you are dependent on others (in your actions); O swan, come quickly to me and tell what she said': while Nala said this (through 'unmada') that swan, approaching him, told that. For the meritorious ones to attain their desired objective, the only delay can be caused by the (time taken for) wishing for it.

कथितमपि नरेन्द्रः शंसयामास हंसं
 किमिति किमिति पृच्छन् भाषितं स प्रियायाः ।
 अधिगतमतिवेलानन्दमूर्द्धाक्मत्तः
 स्वयमपि शतकृत्वस्तत्तथान्वाचचक्षे ॥ १३५ ॥

श्रीहर्षं कविराजराजिमकुटालङ्कारहीरः सुतं
 श्रीहीरः सुषुवे जितेन्द्रियचवं मामल्लदेवी च यम् ।
 तार्तीयिकतया मितोऽयमगमत्तस्य प्रबन्धे महा-
 काव्ये चारुणि नैषधीयचरिते सर्गो निसर्गोज्ज्वलः ॥ १३६ ॥

135. The king made the swan repeat (again and again) the words of his beloved, though already narrated to him, asking it: 'What did she say? What did she say? And learning that he delighted by the grapewine in the form of the excessive joy, himself repeated it over again and again hundreds of times.

136. Sriharsa, who has conquered his senses, whom Srihira, the diamond in the diadem of a row of great poets and Mamalladevi gave birth to,—in his composition, this excellent mahakavya called Naisadhiyacarita, this third sarga, brilliant by nature, has concluded.

NOTES

Canto I

(1) *a* N. gives two odd and pedantic interpretations besides the one given in the translation: (i) यस्य (नलस्य) कथा निपीय अक्षिणः (कलेः) क्षितिः (नाशः) भवति, [तथा यस्य कथां निपीय बुधाः सुधामपि नाद्रियन्ते & c] (ii) यस्य अक्षिणः (द्युतय्यसनिनः अपि नलस्य) क्षितिः (पृथ्वी राज्यमित्यर्थः), [यस्य कथां निपीय च बुधाः & c] ≡ *b* N. gives a large variety of interpretations of this line. Thus : (i) the wise are no more interested that much in nectar (as they were before) (ii) the gods no more relished nectar as before (iii) the gods did not think highly of the moon (sudhamapa) any more (iv) the wise kings did not think so highly now of nectar (v) the wise serpents (budhaḥ ksitiraksinaḥ) did not relish nectar (their food) any more to that extent. He remarks: एतेन व्याख्यानत्रयेण नलकीर्तः लोकत्रयव्यापित्वं द्योत्यते । It is really 'vyakhyana-pancaka'. The interpretations are interesting but pedantic ≡

महोज्ज्वलः— N. gives four interpretations (i) महैः उत्सवैः उज्ज्वलो दीप्यमानः (M. agrees) (ii) महान् परमकाष्ठामापन्नः उज्ज्वलः शृङ्गारो यस्य । (iii) महान् उज्ज्वलः शृङ्गारो यत्र दमयन्त्याः । (iv) महसा तेजसा प्रतापेन ज्वलतीति महोज्ज्वलः ।

No comm. however, gives the simplest and probably the intended meaning 'अनीव उज्ज्वलः दीप्तः ।' ≡ N. explains the whole verse with reference to the sun as well : क्षितिरक्षिणः यस्य सूर्यस्य कथा निपीय बुधाः सुधामपि चन्द्रे तथा नाद्रियन्ते सः सितच्छत्रितकीर्तिमण्डलः महोज्ज्वलः महसां राशिः आसीत् । The whole is ostensibly to be taken as an upamānavakya. ≡

AL.— उदा., अति., रू. & संसृ. (acc. to M.); व्य, two केवलरू, संसृ., छेका., वृत्त्य., and संसृ. thereof (H). N also notices उद्योपमा and उद्योपेक्षा in महसां राशिः आसीत् । Vidyaadhara says there is रूप also on account of the double meaning of the verse.

(2) N. in his usual way shows pedantic erudition by juggling out odd interpretations from *ab*. Thus in addition to the one given in the translation, he gives the following:— (i) रसैः कथा यस्य सुधावधिः (the best of nectars) स रणी (fighter) नलः गुणाद्भुतः भूजानिः अभूत् । (ii) रसैः कथा यस्य (पूर्णा ?); सुधावधीः (of quick-acting intellect) रणी स नलः & c (iii) रसा (= मूः i. e. स्थानम्) एः

(= कामस्य) कथा यस्य सुधावर्धणी & c ≡ **cd** In **cd** we have a composite *rupaka* based on the pairs सुवर्णदण्ड - ज्वलन्प्रतापावलि & एकमितातत्र कीर्तिमण्डल. ≡ The verse seems to be somewhat repetitive of some ideas in v. 1. but commentators have tried to show that there are additional points also which free the verse from the charge of redundancy. ≡ N. has here also his novel way of escaping redundancy by taking **cd** as one composite adjective : सुवर्णदण्ड (where the ruling of the communities is a good one) - एकसितानपत्रिन (having a single white royal parasol i. e. a single sovereign kingdom) - ज्वलन्प्रतापावलिकीर्ति - मण्डलः । i. e. °दण्ड °पत्रिन °कीर्ति च मण्डलं यस्य सः । A very interesting attempt indeed. ≡ **Al.** यथा., रु., अति., व्य., अनु., संम्.

(3) The purport of the verse is well-stated by N. thus : या स्मृता पवित्रयति सा स्मरणपूर्वकं कीर्तिता मद्भिरं कथं न पवित्रयिष्यति । M. explaining the Arthapatti alamkara here, makes a similar remark या स्मृतिमात्रेण शोधनी सा कीर्तनान् किमुनेति वैमुल्यन्यायेन शोधकत्वोक्तेरर्थापत्तिरलङ्कारः । ≡ **Al.** - अर्था., अति., क्रियो., काव्य अनु , सङ्क, संम्.

(4) This verse is based on Virodhabhāsa. The Virodhabhāsa can be stated in two ways :— (i) Nala by making the 14 vidyas undergo the four stages of 'adhiti', 'bodha', 'acarana', and 'pracarana' has actually made vidyas fifty-six-fold (14 × 4 = 56). How can he be still said to have made the vidyas fourteen (caturdas'a) only ? The answer to this apparent contradiction is that he brought about 'caturdas'atva' (= four-told nature) to each vidya and not 'fourteen'-ness. The vidyas were fourteen and remained fourteen. (ii) The vidyas already have 'caturdas'atva', why did then Nala try to bring 'caturdas'atva' once more to them ? Is it not like 'pistapesana' ? The answer is that vidyas had 'caturdas'atva' viz. fourteenness, Nala brought to them 'caturdas'atva' i. e. four stages; and hence no virodha is there. ≡ So also the poet's assertion 'na vedmi' is also like oxymoron; for he should know the thing viz. the explanation of the virodhabhasas. It can be explained by reading the word as 'Kaku'. cp. समाधानपक्षे न वेद्मीति काकुवशात् वेद्मि एवेत्यर्थः । (H) ≡ चतुर्दश विद्याः - cp. शिक्षा कल्पो व्याकरणं निरुक्तं छन्दसां चित्तिः । ज्योतिषामयनं चैव वेदाङ्गानि वदन्ति षट् ॥ अङ्गानि वेदाश्चत्वारो मीमांसान्यायविस्तरः । धर्मशास्त्रं पुराणं च विद्या हेताश्चतुर्दश ॥ (विष्णुपुराणे) Also पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः । वेदाः

स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥ (याज्ञवल्क्य०) Also अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः १ धर्मशास्त्रं पुराणं च विद्यास्त्वेताश्चतुर्दश ॥ (मनु०). 6 अंगs + 4 वेदs + पुराणs + न्याय + धर्मशास्त्र + मीमांसा = 14 विद्याs. **Al.** — विरो., वृत्त्यनु., छेदा., यम., संस्.,

(5) The verse is a very complicated one for possible interpretations; and commentators have added to the intricacies thereof by their naive explanations. The verse yields **two translations as a whole** (cp. translation). Next we shall turn to the basic idea behind the verse and annotations on individual clauses and phrases. ~ The simple fact that is expressed in this verse is that Nala had mastered all the eighteen lores (lores were said to be 14 in verse 4; now they are said to be 18 with the implied addition of four more viz. ayurveda, dhanurveda, gandharva and arthas'asatra). But the fact is stated in a poet's way, by saying that Nala's learning had attained 'as'tadas'atva' as if to conquer the 'as'tadas'advipajaya-s'ri's. And that the 'as'tadas'atva, was possible through 'trayi' being supplemented by the Angas (six angas successively qualifying each of the three Vedas makes each six-fold). So in all 'as'tadas'atva' results (M) **or** three Vedas + Atharvaveda + six angas + the eight gunas or subsidiary sciences (viz. purana, nyaya, m.mansa, dharma-s'astra, ayurveda, dhanurveda, gandharvaveda, arthas'astra). (with reference to °नर्तकी — नर्तक्यप्येका शिरोहस्तादिभिः षड्भिः अङ्गैः त्रयीनाम्नादिभिः षड्भिः प्रत्यङ्गैः भूनेत्रादिभिः षड्भिरुपाङ्गैः, विस्तरं नीता अष्टादशधा भवति ।) ≡ **The eighteen vidyas** - The fourteen referred to in the notes on v. 4 with the addition of four more for which cp. आयुर्वेदो धनुर्वेदो गान्धर्वश्चेति ते त्रयः । अर्थशास्त्रं चतुर्थं तु विद्या ह्यष्टादश स्मृताः ॥ ≡ **The eighteen dvipas** : (i) जम्बूप्रभृतयः सप्त द्वीपाः लङ्काप्रभृतयश्चैकादश उपद्वीपा इति मिलित्वा अष्टादश द्वीपाः [H] ≡ नवद्वयद्वीपपृथग्जयश्रितम् - (i) The separate glories of the 18 dvipas or (ii) the glories of the conquest of these eighteen 'dvipas' (by Nala). And N. says about the second interpretation that Nala's vidya's vied with his 'jayas'ri's on account of 'S'risarasvatyoh sahajavirodhah'. ≡ त्रयीव नीताङ्गगुणेन विस्तरम् - (i) त्रयी multiplied by the number 6 (i. e. the number represented by the अङ्गs) (ii) त्रयी amplified (into eighteen) by its multiplication by Angas cp. त्रयीपक्षे तु एकैकवेदस्यैकैकाङ्गत्रयैश्चिष्टयेन षड्विध्याच्चाष्टादशत्वज्ञानः (M) (iii) त्रयी amplified (into eighteen) by the addition of अङ्गs and गुणs (subsidi-

diary works) cp. वन्युद्धारे अथवेदः । न एकः, पङ्क्तानि व्याकरणादीनि, गुणा अप्रधानानि पुराणन्यायमीमांसाधर्मशास्त्राद्युर्वेदधनुर्वेदगान्धर्ववेदार्थशास्त्रलक्षणाऽन्यदौ । तैर्विस्तरं नीता वेदत्रयी यथा । ≡ When taken with reference to the सूत्रविद्या of Nala the अष्टादशत्व is thus had : सूपकारीवद्याङ्गानामवयवभूतानां मधुराम्ललवणतिकक्तदु-
कपायाख्यानां पण्णां रसानां न्यूनाधिकसमत्वरूपेण गुणेनाष्टादशतां प्राप । Two other ways of explaining this अष्टादशत्व with reference to सूत्रविद्या are given by N. :—
(1) The eighteen constituents of food give the अष्टादशत्व. These are :
“दुग्धं दधि नवनीतं बोलवने तक्रमस्तुयुगम् । मध्वाटविकहविषं विदलात्रं चेति विज्ञेयम् ॥
कन्दो मूलं शाखा पुष्पं पत्रं फलं चेति । अष्टादशकं मांसं भक्षायुक्तानि गिरिसुतया ॥”
इति (ii) कणिशभवं व्रीह्यादि, शिम्ब्यादिभवं सुद्रादि, घण्टकभवं चणकादि । इदं त्रिविधं
धान्यम् । भूचरखेचरजलचरभेदात्रिविधं मांसम् । पङ्क्ताः । कन्दमूलफलनालपत्रपुष्पमयं
पञ्चविधं शाकम् । Thus eighteen-fold ≡ N. also tries to take the विद्या of
नल here referred to as the अक्षविद्या and explains the allusion thus :
द्यूतावेशेन ब्रह्माविणो नलस्य जिह्वाग्रनर्तकी विद्याक्षविद्याऽङ्गादीनां द्विकादीनां गुणेन
तद्वशेन विस्तरं नीताष्टादशतां प्राप । चतुरङ्गद्यूते हि द्विक-त्रिक-चतुष्क-पञ्चकैर्मिलितै-
श्चतुर्दश भवन्ति । तथा चोड्डीयकचतुष्टयमेलनादष्टादश भेदा इति केचित् । ≡ **AL.** -- विरो.,
लुप्तोत्प्रेक्षा, लुप्तोपमा, पूर्णोपमा. गुणो., अनु., संसृ.

(6) दिगीशवृन्दांशविभूतिः-- The expression has been variously explained. Thus : (i) दिगीशवृन्दस्य इन्द्रादिदिक्पालसङ्घस्य अंशा मात्राः तेषां विभूतिर्महिमा यस्य । or दिगीशा इन्द्रादयोऽष्टौ तेषां वृन्दं तस्यांशैर्मात्राभिर्विशिष्टा भूतिर्जन्म यस्य । Both these alternatives are based on the popular idea that the king has the partial vibhuti of all the different lokapalas. cp. Manu. “अष्टाभिश्च सुरेन्द्राणां मात्राभिर्निर्मितो नृपः ।” Also cp. “इन्द्रानिलय-
मार्काणामग्रेष्व वरुणस्य च । चन्द्रवित्तेशयोश्चैव मात्रा निर्द्वयं शाश्वतीः ॥ यस्मादेषा सुरेन्द्राणां मात्राभ्यो निर्मितो नृपः । तस्मादभिभवत्येष सर्वभूतानि तेजसा ॥ - M. S. VII 4-5 (ii) दिगीशवृन्दे अंशविभूतिर्यस्य whose glory was partially shared by the दिगीशs. Nala was the master of all quarters; the दिगीशs of one each. They as though, therefore, shared his विभूति. (iii) दिगीशवृन्दमध्ये अंशो यज्ञादिभागो यस्य । विशिष्टा भूतिरणिमाद्यैश्वर्यं च यस्य । (iv) दिगीशवृन्दांशश्चासौ विशिष्टै-
श्वर्यश्च । The epithet is also applicable to Lord S'iva whose avatara Nala is said to be in **d.** With lord S'iva the explanation of the epithet is :
(i) दिगीशवृन्दं अंशविभूतिर्यस्य (N) (ii) दिगीशवृन्दस्य अंशे देहभागे मुख्यत्वात्

मस्तके इत्यर्थः विभूतिश्चरणभस्म यस्य सः (H). ≡ ईशिता दिशाम्— With ref. to Nala : "The ruler of all directions"; with ref. to S'iva "The lord of all the directions." ≡ कामप्रसरावरौघिनीम्— See translation for interpretations. ≡ The शास्त्रs are said to be the third eye as though of Nala. in this verse. ≡ **AL.** - अति., व्य., रू, अनुमान, वृत्त्य., संसृ.

(7) Nala acc. to mythology lived in *krta* age (acc. to some in *treta* age) In the *krta* age धर्म is चतुष्पाद् "standing on all fours". अधर्म is almost absent. It is एकपाद् at the most. Nala is said to have made धर्म very firm on the four legs. धर्म here is imagined to be a bull metaphorically cp. वृषो हि भगवान् धर्मः । The four legs of धर्म are : (i) सत्य, (ii) अस्तेय, (iii) यशस्, (iv) दम or (i) तपस्, (ii) दान, (iii) यज्ञ, (iv) ज्ञान. (The legs of अधर्म are the opposite of these). Nala made धर्म very firm and made अधर्म to stand on one leg only and thus practise as though a type of penance. अधर्म was thus kept in check. ~ Some saying Nala lived in *त्रेता* age, read सुकृते: optionally. The explanations are :— (i) with reading सुकृते: — शोभनाकृतिः सुकृतिः तस्य धर्मस्य चतुर्भिश्चरणैर्नलेन त्रेतायामपि कृते कृतयुगे स्थिरीकृते सति — धर्मस्य बाहुल्यात्त्रेतायुगमपि कृतयुगमेवेति— के न तपः प्रपेदिरे । (ii) with the reading सुकृते — अनेन त्रेतायां चतुर्भिः पादैः धर्मे स्थिरीकृते सति तेन च कृतयुगे जाते सति के न तपः प्रपेदिरे । ≡ **AL.**— अर्था., वृत्त्य., समा., अति., संस्क., संसृ.

(8) The dust raised by Nala's army is imagined to have flown up and fallen in waters of सुधाम्बुधि, turning into mud there; and as the moon came out of the सुधाम्बुधि (i. e. क्षीरसमुद्र), it also got contaminated by that mud which is now misunderstood as the कलङ्क. ~ सुधाम्बुधि might be taken to refer to 'moon' herself and the stanza then would mean that the dust sticking to the nectar-surface of the moon becomes पङ्क्ति and appears as कलङ्क. ≡ **AL.** रू., गन्धोत्प्रेक्षा, अति., वस्तु., छुप्तोपमा, वृत्त्य., छेका., संसृ. संक.

(9) The word स्फुरद्...व्ययित is taken in diverse ways. With ref. to Nala the following are the possible explanations : (i) स्फुरन् प्रकाशमानो धनुर्निस्वनः कोदण्डशब्दो यस्य एवंविधश्चासौ स नलश्च स्फुरद्वधुर्निस्वनसः तस्य नलस्य घना निविडा ये आशुगा बाणास्तेषां प्रगल्भा प्रौढासह्या वा वृष्टिस्तया व्ययितस्य निर्वापितस्य । (ii) स्फुरन्धनुर्निस्वनो यस्यामिति वृष्टिविशेषणं वा । तस्य नलस्य । अन्यत् पूर्ववत् (iii)

धनुर्निस्वनं ननोति विस्तारयति नयने प्राप्नोति वा धनुर्निस्वनतत् । स्फुरन्प्रकाशमानश्च सौ
 धनुर्निस्वनतच्च । तस्य । अन्यपूर्ववत् (iv) स्फुरन्तौ धनुर्निस्वनौ धनुर्निस्वनादौ वन्य म
 चानौ स एव धनो मेघस्तस्याशुगा शीघ्रगमिनी प्रौढा च । अन्यपूर्ववत् । ~
 with ref to fire — (i) स्फुरन्ती इन्द्रधनुर्गङ्गिते येषु ते च धना मेघास्तेषामाशुगा
 शीघ्रगमिनी प्रौढा, आशुगेन वायुना वा प्रौढा वा वृष्टिः तथा व्ययितस्य विनाश प्रापितस्य ।
 (ii) निःस्वनं तन्वतीति निःस्वनततः स्फुरद्धनुर्गुक्ता निःस्वनततश्च ये धना मेघा इति वा । ≡
AL. रु., उल्ले., श्रौतोपमा, संक.

(10) This verse has given N. another occasion to give a
 plethora of explanations - none of which probably hits the mark. It
 seems that M. hits the mark correctly in his only interpretation of
 the verse which is as follows : Construe : गजवः स (नलः) अनल्पदर्घारि-
 पुरानलोज्ज्वलैः निजप्रतापैः जयाय सृष्ट्या नीराजनया ज्वलद् भुवः वलय प्रदक्षिणीकृत्य रराज ।
 (for translation cp. translation given earlier). Explanation : Nala's
 victorious march round the भूवल्य, with his valour shining like fire,
 was as it a नीराजना made of the earth (भूदेवी) by king Nala. ≡ Now to
 N.'s lucubrations :— (I) सः राजघः जयाय अनल्प...प्रतापैः ज्वलद् भुवः वलय
 प्रदक्षिणीकृत्य स्थितः नलः (पुरलोकैः) सृष्ट्या नीराजनया रराज । [Translation : That
 destroyer of kings, who stood having circumambulated (i. e. having
 gone round) the circle of earth with his prowess, reducing to ashes
 many a city of enemies and shining like fire, for (universal) victory,
 shone by the waving of lights (effected by city-folk). Here the
 Nirajana is made by Nala's subjects on his return from पृथ्वीविजय.
 Tolerably a good explanation. ~ (II) Secondly he attempts a para-
 phrase of the verse as follows : प्रचुरज्वालितवैरिनगराग्निवद्दीप्तैः स्वीयक्षात्रतेजो-
 भिर्दीप्तं भूमण्डलं जयाय जेतुं परिभ्रम्य स्वैरेव प्रतापैः सृष्ट्या नीराजनया राजाभावकरणेन स
 रेजे इति भावः । जयाय भूमण्डलं परिक्रम्य यद्राजाभावकरणं तेन रेजे इति वा । Here
 नीराजना is taken to mean राजाभावः नीराजं नीराजकरणं नीराजना. Another
 adroit explanation. ~ (III) Thirdly he gives an interpretation
 similar to that of M. But he holds that नीराजना made is by Nala, of
 himself. cp. ज्वलत्प्रकाशमानं जयाय जेतुं प्रदक्षिणीकृत्य स्वीयक्षात्रतेजोभिः कृत्या
 नीराजनया आरार्तिकविधानेन स रेजे । ~ (iv) स्वीयतेजोभिः पुरलोकैः वा जयस्य अये
 आगमने कृत्या; जये सति अयेन शुभावहविधिना हेतुना कृतयेति वा । (गमनागमनयोर्नी-
 राजनं क्रियते इति लोकाचारः) । (V) **ab** taken, as an adjective of Nala and

explained as : नलस्योज्ज्वलैः शृङ्गारभूतैर्निजप्रतापैः, अनल्पानि दग्धानि अग्निपुराणि यामु ता अनल्पदग्धारिपुराः । अत एव ज्वलन्तदिदीप्यमाना मुवो वैग्दिशान् वलयन् स्वाधीनीकुर्वन् । ~ (VI) यद्वा - किंभूतं वलयं - अनल्पा दग्धारयो यस्मिन् तदनल्प-दग्धारि । अस्मिन्पक्षे पुरा सृष्टया कृतया इत्यन्वयः । ~ (VII) यद्वा - किंभूतो नल - अनल्पा दग्धा आ समन्तात् रिपुरायो रिपुद्रव्याणि येन म तथा । ~ (VIII) यद्वा स गज्ञां हन्ता नलः अजया लक्ष्म्या आय विष्णवे सृष्टया नीराजनया रेजे । राज्ञा विष्णुरूपत्वात् लक्ष्म्या नीराजना क्रियते । यतः कारणात् प्रदक्षिणा प्रकृष्टा दक्षिणा दातृत्वं येषां ते प्रदक्षिणा वदान्यास्ते सन्ति यस्य स प्रदक्षिणी । अतिवदान्या अप्येतस्यानुचराः इत्ययं वदान्यतम इत्यर्थः । यद्वा प्रकृष्टदक्षिणा ज्योतिष्टोमादयो यस्य सन्तीति प्रदक्षिणी । अत एव कृती कर्मकुशलः । ≡ नीराजना - In addition to the meaning of 'waving of light' accepted above also note another meaning of the word noted by N. नीरस्य शान्त्युदकस्य अजना क्षेपणा । ≡ **Al.** एक., उत्प्रे., अति., वृत्त्य., संक., संसृ.

(11) A poetic way of saying that the अग्निरासि were continuously weeping. ≡ निरतिभाव - freedom from ईनिः (calamities). The ईनिः are six : अतिवृष्टिरनावृष्टिर्मृपकाः सलभाः शुकाः । अत्यामन्नाश्च राजानः पडेता इतयः स्मृताः । ≡ **Al.** विरो., अति., उत्प्रे., प., सङ्क.,

(12) **Al.** समस्तवस्तुविषय श्लिष्टसाङ्गरूपक, लुप्तोपमा, व्य., वृत्त्य., छेका., यम., मङ्ग., समृ.

(13) The verse contains a pair of विरोधाभासः. The king is said to be ओजसा मित्रजित् and also ओजसा अमित्रजित्; he is चारदृक् and also विचारदृक्. The विरोधाभास is explained away when we take the meaning as given in the translation. ≡ **Al.** विरो., श्रौतोपमा, क्रिया., यम., सङ्क., संसृ.

(14) The valour of Nala and his fame had made the sun and the moon as though superfluous. And just as a writer puts a circle-mark (कुण्डलना) round those letters which are inadvertently written superfluously, so also the creator as though put the कुण्डलना in the form of the परिवेप or the halo, round the Sun and the Moon, to show their superfluosity. ≡ **Al.** अपहृतिमूला उत्प्रेक्षा, समा., अति., प्र, वृत्त्य., छेका. & संसृ.

(15) The idea is that Nala was extremely liberal, excelling even कल्पवृक्षः. In his realm none was poor. Even persons destined to be poor were made affluent by his charity. But this entailed a violation

of the decree of Fate by Nala. Though powerful enough even to do this, Nala wanted to see that he did not do so; and therefore making the needy man "wanting in दारिद्र्य" the "want" written in his fate, was kept up and thus the decree of Destiny or Creator was honoured in letter (in not in spirit!) ≡ वैद्यसी लिपिः - cp. कर्मतः प्राणिनां याता षष्ठीजागन्वासरे । लिखत्यागत्य भालेऽग्नौ सुखं वा दुःखमेव वा ॥ (ब्रह्मवैवर्तपुराण) ≡ **AL.** अति.. वक्रोक्ति, व्यति.. छेका., संक., संमृ.

(16) **d** has two interpretations See translation. The verse really wants to speak of the extreme charitableness of the king cp. सर्वस्वदानेऽपि यावदेतद्द्वयं न कृतं तावन्नलो न तुतोपेति भावः । एतेनास्यायशोलेशोऽपि नास्तीति सूचितम् । - N. ≡ **AL.** रू., तुल्य., संमृ.

(17) **AL.** नि, श्ले., लुप्तोपमा, छेका., संक., संसृ. H does not admit श्ले as मूर्ध is अप्रस्तुत. M. admits it.

(18) पुरा मन्ति = भविष्यति an idiomatic use acc. to sutra "यावत्पुरा & c." ≡ ऊर्ध्वरेखा - cp. ऊर्ध्वरेखाङ्कितपादः सर्वोत्तरो भवतीति सामुद्रिकाः (M) also cp. "ऊर्ध्वरेखा करे यस्य स यशस्वी सुखी सुधीः । चरणे च भवेद् राजा तद्विशेषे फलान्तरम् ॥" (quoted by H.). ≡ **AL.** उत्प्रे.

(19) On **d** note the alternative explanation given by N : शरीरं कर्तुं यौवनं कर्माभूतं प्राप्नोति वा । अनेन नलवपुषा यौवनमलङ्कृतं न तु तत्तेन । ≡ **AL.** उप, तुल्य., अनु, यम., संसृ.

(20) The poet conveys the idea that the feet, hands and face of Nala were more beautiful than lotus, sprouts and antumnal full moon respectively. ≡ N. tries his usual पाण्डित्य by explaining पद्मेषु as पदो नलचरणात् नलचरणस्य वा मा येषाम् (thus showing their inferiority); and पल्लवेषु as पदो लवः शरीरानिकृष्टावयवचरणशोभालेशो यत्र वर्तते तत्र शरीरोत्कृष्टावयवपाणिशोभालेशोऽपि कथम्; शारद also he explains as शारदत्वादधृष्टत्वाद्ग्रे स्थातुमशक्यत्वात् साम्यं न लेभे । These are of course optional lucubrations of his and need not be taken seriously. ≡ **AL.** व्यति, अर्था., अति., छेका, संमृ.

(21) Both halves are instances of काकुः; each question connotes the expected answer. ≡ On रोमs and रोमकूपs cp. N. — "तिस्त्रः कोट्योऽर्धकोटी च यानि रोमाणि मानुषे" इति तावन्तः कूपा इति "रोमैकेकं कूपके पार्थिवानाम्" इति सामुद्रिकलक्षणं सूच्यते । ≡ **AL.** अप., उत्प्रे, अर्था., वृत्त्य., छेका., यम. & संसृ.

(22) For the purport of the verse cp. M . अगलदीर्घबाहुरयं कवाटवक्षाश्चेति भावः । **AL.** तुल्य., लुप्तोपमासङ्कीर्ण उत्प्रेक्षा, संसृ.

(23) **AL.** व्यति., पदार्थहेतुक काव्यलिङ्ग, वृत्त्य., छेका , संसृ.

(24) दरिद्रता may better be understood as कवीनां दरिद्रता as N. suggests; the v. l महीयेसां ref to कवीनां makes the matter simpler. The statement generally also as M takes it is true; but with ref. to poets, as N takes it, adds greater charm and justification in a way for the repetition of the idea herein fr v. 23. He, as a poet, as if admits his दरिद्रता in this matter by this repetition ! **AL.** व्य , वाक्यार्थहेतुक काव्यलिङ्ग, संसृ.

(25) The idea is nicely expounded by N : स्वयं बालः सन्महतां साम्य-भिच्छति तदा तन्माता बालेनाज्ञानादेवेदं कृतं (तस्य चापलमेतन्नापराधः) क्षाम्यतामिति वदति तद्वच्चमरी । **AL.** अति., सापहवा क्रियोत्प्रेक्षा, संक , व्यतिरेकध्वनि, वृत्त्य., छेका. & संसृ.

(26) N. has kept up the originatity of outlook by saying that the verse shall apply only to पतिव्रतादिरहितानां नतभ्रवाग्; for in case of पतिव्रताs the second विभ्रम would be impossible. **AL.** छे., यथा., अति , वृत्त्य., संसृ.

(27) A poetic explanation of the natural 'unwinkingness' of the goddesses. **AL.** उत्प्रे., अति., वृत्त्य., संसृ.

(28) The serpent-damsels could hear of Nala, because their eyes serve the purpose of ears as well; but could not see Nala, because they dwelt in पाताल and Nala on earth. **AL.** यथा., काव्य , अति., संसृ.

(29) **AL.** अति , काव्य , विभावना-विशेषोक्तिलेन्दह-सकर, विशेष , संसृ.

(30) cp N's astute introduction to the verse : इदानीं पतिव्रताव्यति-स्त्किनां सर्गसामपि मुग्धादिक्रमेण नलेऽनुरागमाह । **AL.** अति., अर्थ , वृत्त्य., छेका., यम., संसृ.

(31) **AL.** अति., प., संक.

(32) For mythological allusion cp. (i) बाणासुरकन्याविवाहेऽनिरुद्धे श्रीकृष्णनप्तारि बाणेनावरुद्धे नारदवचनाद्बलप्रद्युम्नसहितः श्रीकृष्णः गरुडमारुह्यानिरुद्ध-मोचनार्थं शोणितपुरं गत इति विष्णुपुराणम् । - N. (ii) पुरा किल चित्रलेखा उषया स्वप्नदृष्टमनिरुद्धमानीय तया सह सङ्गमितवती । बाणेन तु तज्ज्ञात्वा अनिरुद्धोऽवरुद्धः । नारदमुखाच्च तदाकर्ण्य कृष्णबलरामप्रद्युम्नादयो गरुडमारुह्य अग्निपरिवेष्टितं शोणितपुरं प्रविश्य युद्धे बाणं जित्वा अनिरुद्धमुद्धारयामासुः इति भागवतवार्ता । (H) **AL.** श्लिष्ट-विशेषणा उपमा, अति., संक.

(33) **AL.** छेका . वृत्त्य . नक्र.

(34) **AL.** भा., यम , संमृ.

(35) Even the mere mention of the word नल, meaning 'grass' would make her feel that it was a mention of Nala the king; and she at once would be anxious about him. A very similar situation to Bharata's mistake in S'ak VII with the word शकुन्तलावप्यं प्रेक्षस्व । ≡ **AL.** अनि., नावमन्वि, अन्त्यानुप्रास, वृत्त्य & संमृ.

(36) **AL.** प्र.

(37) विमनायमानया (i) absorbed in thought (ii) dejected (thinking that perhaps Nala would be दुर्लभ) (iii) v l. अभिमनायमानया delighted (iv) v. l. अविमानमानया - attentive. ≡ **AL.** भा.

(38) The best pair of lover and beloved of course could be Nala and Damayanti !

(39) Damayanti had not seen Nala as yet (though he was seen in pictures !). Still the unseen Nala she could see on account of the अदृष्ट or her पुण्यसंचय. ≡ **AL.** अ., अर्था , यम. & संमृ.

(40) The verse has given rise to some difficulties regarding its interpretation. Does it refer to (i) स्वाप्नज्ञान already referred to in v. 39 and amplified here or (ii) does this refer to सुषुप्ति, just as v. 38 refers to जाग्रत् experience and v. 39 to स्वाप्न experience or (iii) does it mean something else ? The first is the view of H and I agree with it; the second is of N. & M and the third of N (optionally) ~ **Interpretation I Translation** - given in translation earlier **Explanation** : In sleep, when Damayanti saw Nala in dreams, it was as though a favour which sleep made to her. She brought to her her lover, concealing him from her very eyes which were निर्मलित and from her heart even which was not having बाह्येन्द्रियजन्यज्ञान If a lover is to be taken to the beloved secretly, the दूती would avoid observance by anyone. Nala here is the lover, not openly known as such to Damayanti; निद्रा, like a skilful go-between brings the lover secretly to Damayanti, guarding him from the gaze of others - even of Damayanti's own physical eyes and of the heart of hers. ~ **Interpretation II Translation** - Same as translation I **Explanation** :— Here we are to suppose that even स्वाप्नज्ञान is ruled out. The अक्षियुग is closed; the heart is sealed on

account of बाह्येन्द्रियं not working; even the अन्तरिन्द्रिय मनस् is supposed to be dormant; and even the मनोमय dream-cognition is absent; (cp. कदाप्यवीक्षितः which M. says rules out स्वप्नप्रत्यक्ष also). But still Damayanti is able to perceive Nala in deep sleep Nidra presents Nala to Damayanti, evading the बाह्येन्द्रियं & अन्तरिन्द्रियं also of herself. Now one may say that a cognition in सुषुप्ति is impossible. N. does raise the point And the answer, as he himself gives, is that though external cognition of any sort is not there, the cognition of "I"-ness is there. And because the आत्मा of नल and दमयन्ती had become one, दमयन्ती's cognition of आत्मन् was नलरूपेण. ~ **Interpretation III**— Taking this to be a request made by दमयन्ती to नल, seen in dream we may translate the verse as — "(O Nala) great (मही) as you are (स), be (my) husband (पतिः)—you who are outside the pale of (बाह्य) from the Kali Age (अक्षियुग) which is shrouded in ignorance (निद्रया निमग्नित) and different (भिन्न) from the heart (हृदः) which is sealed by the silence of the (speech-) organ (which is परस्तुतौ मूक), O you रहस्यम् (whose glory is to be closely guarded), O you honourable one (महन्)—you who are the associate of the devotees of Visnu (अदाशै-सङ्गः) and never seen even (i. e. never associated with) by the givers of grief (अक-दापि) " ~ Obviously N. here almost runs amuck with his imagination! ≡ **AL.** समा., काव्य., संक., छेका., संसृ.

(41) Normally as N observes : हेमन्ततौ दिनानि ह्रस्वानि रात्रयो महत्यः । ग्रीष्मेऽपि दिनानि महान्ति, रात्रयोऽल्पाः । But as he further explains : विरहित्वदतिवाहयितुमशक्यत्वात्तां प्रति विपरीता जाता इत्यर्थः । **AL.** two विरोध, छेका., वृत्त्य., संसृ.

(42) What does 'स्व' the first word in the stanza refer to? Normally we would take it to refer to Nala. Nala's fame represents pearls and Damayanti's qualities the thread N., however, has an idea of his own alternatively He says that दमयन्ती's गुणः acting as thread, strung the necklace of her गुणमौक्तिकः in the mind of Nala. (अन्तर्घटना गलस्य मनसि या घटना सम्बन्धः) Not very convincing. ≡ **AL.** रू., नि., वृत्त्य., छेका., संसृ.

(43) **AL.** गुणो., काव्य., अन्त्यानुप्रास, वृत्त्य., संसृ.

(44) The purpose of this verse is : यदैव भैमीगुणश्रवणं जातं तदैव तस्य मदनपीडा जातेति भावः । \equiv **Al** तुल्य., पुनरुक्तवदाभास, श्ले., काव्य., संसृ.

(45) विशिखैः in **b** suggests that Nala's conquest by a single arrow was simply out of question. \equiv **Al** अति., वृत्त्य., अर्था., संसृ.

(46) That **flowery** arrows of the **bodiless** cupid pierced the धैर्यकवच of Nala is the wonder — an apparent virodha. The explanation is that the will of the Lord asserts itself. \equiv **Al** विरो., केवलरू., संक.

(47) ननुच्छायया can be taken in three ways acc to N. : (i) 'Cupid being the shadow as if of Nala' and it is well-known : न हि स्वच्छाया लङ्घयितुं शक्या । (ii) 'because Nala had lost his lustre (छाया)' through lovesickness and could not consequently excel स्मर (iii) 'because स्मर was less in lustre', was it not that Nala had conquered him ? A काकु intended. The first is the best and perhaps the intended one \equiv **Al** अति., अर्था., हेतू., वृत्त्य., संसृ.

(48) The metaphorical idea is of a lady (अभिसारिका) crossing a river with the help two pitchers; Damayanti's breasts served the purpose of the two pitchers. The river crossed, was the river of bashfulness and the thing entered was Nala's heart. \equiv त्रपासरिद्वर्गम् - may mean (i) "difficult river of bashfulness" as taken above or (ii) "the embankment (दुर्ग) of the river of her bashfulness" or (iii) "the difficult river of Nala's bashfulness" or (iv) "the embankment of the river of Nala's bashfulness." \equiv नवोपहारेण may mean (i) freshly presented (by youth) or (ii) which had near (उप) it a new (नव) necklace (हार) \equiv **Al** समा., अति., केवलरू., क्रियो., छेका , संसृ.

(49) शशङ्ककोमला - going with निशा has been variously explained by N. (i) शशस्य मृगविशेषस्य उत्सङ्गस्तद्वन्मृद्वी । (ii) चन्द्रमनोहरा वा । (iii) चन्द्रेण कर्पूरप्रक्षेपेण मनोहरा वा । **Al** तुल्य., पदार्थहेतुक काव्यलिङ्ग, सङ्क., श्रुत्य., वृत्त्य., संसृ.

(50) **cd** we have construed : मानिनः वरं असून् शर्म (अपि च) त्यजन्ति, न तु एकमयाचितव्रतं त्यजन्ति । [N. astutely notes that though पाठक्रम gives असून् (life) and शर्म (happiness), अर्थक्रम should make us change their places. Agreed.] N. gives some typical Narayanian explanations proposing some other constructions : (i) मानिनः वरं (अरूपं इष्टं) शर्म तथा असूश्च त्यजन्ति । एकं (अद्वितीयं) अयाचितव्रतं न त्यजन्ति । (ii) मानिनः

शर्म...असूक्ष्म त्यजन्ति । एकं अवरं (न विद्यते वरं यस्मात् = अतिश्रेष्ठं) अयाचितव्रतं न त्यजन्ति । (iii) मानिनः शर्म (= adv. सुख) असूक्ष्म त्यजन्ति (चकारस्तुल्यकाल-द्योतनार्थः) । वरं अयाचितव्रतं तु न त्यजन्ति । Not very sagacious.

Al. अ., तुल्य., संक.

(51) For मृषाविषादाभिनयात् N. has an alternative explanation : विषमस्तीति विषादः शिवः तस्याभिनयात् निःश्वासानुपदं शिवशिवेति नामोच्चरणाद् वा । ≡

Al. अप., व्या.,

(52) This verse is again a verse full of interpretations, though not difficult as such. M. and N. clearly differ on the verse. N. gives some variant explanations with one of which H. agrees. R agrees with the first interpretation of N. I feel inclined to agree with the interpretation by M. (I) **Mallinatha** : See translation. *Expl.* : Acc. to M Nala could not conceal these two facts under any pretext (though others he had concealed as we saw before) अये न is M.'s reading in *a* (II) **Narayana's 1st Interpretation** (R agrees).

What he (Nala) spoke with his beloved seen through infatuation he could not conceal through luck (अयेन); so also when he fainted in the assembly itself, when the lute-players would play the murcchanas of the fifth note, he could not dissemble that through luck (अयेन), " *Expl.* : N. reads अयेन as one word and takes it to mean दैवेन. In second half he explains अयेन रागमूर्च्छनाजनितसुखानुभवव्यापाररूपव्यव्याजेन (दैवेन). (III) **Narayana's 2nd Interpretation** : " अलीकवीक्षितां तत्प्रियां अयं 'अये' (इति) यद् बभाषे तद् निहोतुं न शशाक (किम्) ? " (a काकु; answer to which is शशाक एव). Similarly the fact in second half also a काकु.

(IV) **Narayana's third Interpretation** (H. agrees) : " Luckily he (Nala) could conceal what he spoke to his beloved, seen through infatuation, in as much as the assembly itself (समाज एव), swooned (मुमूर्च्छ) when the lute-players played the murcchanas of the fifth note." *Expl.* : As the समाज swooned it could not hear Nala's अलीकवीक्षितः प्रियासम्भाषण. H. reads अनेन for अयेन and explains it as अनेन (द्वितीयोक्तं प्रकरणे). (V) **Narayana's 4th interpretation** :—

यत्किञ्चिद् बभाषे तद् अये कामाय निहोतुं न शशाक, समाजाय तु अपहृषितुं समर्थोऽभूत् । यतः समाज एव मुमूर्च्छ । (अये dative of इ = काम). ≡ पञ्चममूर्च्छना — There are seven basic स्वरः in Indian music popularly known as

सा रे ग म प ध नि and having their technical names षड्ज etc. प or पञ्चन is the fifth and a very sweet note amongst them. मूर्च्छना means the आरोहावरोहS of स्वरS in singing cp. : क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् । मूर्च्छनेत्युच्यते...॥ (Quoted by M.) or 'यत्र स्वरो मूर्च्छित एव रागतां प्रातश्च तामाहुरतश्च मूर्च्छनाम् ।' (Quoted by R) or 'स्वर संमूर्च्छितो यत्र रागतां प्रति-पद्यते । मूर्च्छनामिति तामाहुः कवयो ग्रामसम्भवाम् ।' (भरत quoted by H.) A मूर्च्छना predominated by पञ्चम is intended here. It shall be particularly musical & sweet. ≡ **Al.** छेका.

(53) शम्बरवैरि — The mythological reference is to the defeat of शम्बर by मदन born as Krishna's son Pradyumna and his marriage with रति. ≡ **Al.** वृत्त्य, प्रथमाधे अन्ययानुप्रास, छेका., संसृ.

(54) N. also gives an optional splitting of the verse, wherein first clause ends with विवेकप्रभवा न and चापलं is taken in the latter part; and serves as the substantive for अनिरुद्ध used then as adjective. Of course the meaning does not undergo any change worth noting. ≡ The purport of the verse is very briefly summed up by N. : अनुरागे सति सर्वोऽपि चञ्चलो भवतीत्यर्थः । ≡ **Al.** अ., वृत्त्य., छेका, संसृ., वस्तु.

(55) M. introduces the verse aptly by saying : अथास्य मनोरथ-सिद्धयौपयिकं दिव्यहंससंवादनिदानभूतं वनविहार प्रस्तौति । क्षणम्— We have taken it to go with **ab** and M N. H. & R agree, but N. suggests optionally क्षणं (= उत्सवरूपं) may be adjective of देशम्. **Al.** वृत्त्य.

(56) The force of किल is that वनदिदृक्षा is not the real purpose, but outward only. The real purpose is कामचिह्नापह्नव. **Al.** उप., छेका., & संसृ.

(57) जवे पौरुषाधिकम्— having greater than human speed. माने पौरुषाधिकम्— higher than the पौरुष measure in height (पौरुष measure is defined as ऊर्ध्वविस्तृतशोःपाणिनृमाने पौरुषं त्रिषु । - अमर०) विभूषितं — Beside the normal meaning of 'decorated', N. gives an alternative explanation : "वीनां पक्षिणां भुवि स्थाने उषितम् । वेगवशादाक्रमणवशाद् वा गगनगामिनमिति वा ।" (cp. पश्योदग्रप्लुतत्वाद् वियति, बहुतरं स्तोकमुर्व्यां प्रयाति — S'ak I) **d** a sign of auspiciousness cp. N. : खुरैः खनन्यः पृथिवीमश्चो लोकोत्तरः स्मृतः ' इति शालिहोत्रे । M. also say this is उत्तमाश्वलक्षणम् । ≡ **Al.** वृत्त्य., छेका., संसृ.

(58) अथ सप्तभिः कुलकमाह । The seven verses describe the horse which was brought and which Nala mounted. The main sentence is अथ (v. 58) (अयं नरः) हयमारुगेह (v. 64). The idea in v. 58 is that the flowing white hair of the mane of the horse are said to be as if the rays coming up from the देवमणि after passing through the middle of the head and are said to resemble white lunar rays Several words in the verse require annotation Thus : देवमणि — ‘देवमणिः आवर्तविशेषः ।’ ‘निगालगो देवमणिः’ इति लक्षणात् । दिव्यमाणिक्यं च गम्यते । (M.) ‘दक्षिणावर्तः’ N. (optionally देवमणि as N points means कौस्तुभ and hence his चन्द्र-सहोदरत्वं being co-eval in birth with Candra at the time of अमृतमन्थन). ≡ निगालग — निगालगाद् गलेद्देशगतात् । निगालस्तु गलेद्देशः इत्यमरः । (M.) गलप्रदेशे वर्तमानाम् (N.) ≡ अवटु — कृकाटिकाख्यमस्तकपृष्ठ (M. who quotes ‘अवटु-र्वाय कृकाटिका । — अमरः’) कण्ठमध्य (N.) ≡ विराजितं — N. also gives an optional explanation. विराजितं वीनां पक्षिणां राजा विराजो गरुडः तद्वाचरितम् । Fanciful. ≡ **AL.** आर्थोपमा, वृत्त्य., क्रियो., केवलरू., यम., संसृ.

(59) A positively dazzling fancy. The dust-particles arising by the constant pounding of the earth by the hoofs of that horse, are imagined to be the atom-sized minds of people, which were waiting upon the feet as disciples, wishing to learn the great speed from them. N. very brilliantly observes : इति मनसोऽपि सकाशादश्वस्य वेगातिशयो द्योत्यते । अथ च शिष्यः गुरुचरणयोरुपास्ते ! ≡ on a N. “अजस्रभूमीतटकुट्टनादुत्त-माश्चजातिः ।” ≡ अणिमाङ्गितैः — अणुपरिमाणं मनः इति तार्किकाः । - M. ≡ **AL.** समा., जात्युन्प्रेक्षा, सङ्क., वस्तु., छेका., संसृ.

(60) Another brilliant fancy. It was well-known that Nala was अश्वहृदयवेदी. ≡ **AL.** वाच्या गुणोत्प्रेक्षा (in ab); प्रतीयमाना क्रियोत्प्रेक्षा (in cd), वृत्त्य., संसृ.

(61) M. for once scores over N. and explains the slesa in **ab** while N. caught napping for once, fails to notice it. The idea is Nala's horse singly carried the great warrior Nala. The sun's horses could carry the sun as a team of seven only. Hence the greatness of Nala's horse. Perhaps महारथ चक्रवेर्ती नरु being superior to the sun is also an implied idea. So also perhaps it is intended that the रथ of नरु was more heavy and had more wheels than the sun's chariot and hence

also it was more difficult to draw. It should be also noted that the horse of नल is यशःसिन, while the horses of the sun are 'blue' (N.) or 'हरित्' as I would prefer to call. ≡ महारथ — cp. आत्मानं सारथिं चाश्वान् रक्षन्त्युद्येत यो नरः । स महारथसंज्ञः स्यादित्याहुर्नातिकोविदाः ॥ Also cp. एको दश-सहस्राणि योधयेद्यस्तु धन्विनाम् । अन्नशस्त्रप्रवीणश्च महारथ इति स्मृतः ॥ (श्रीघरस्वामी-कृता भगवद्गीताटीका quoted by H.) ≡ चक्रवर्तिन्- a sovereign lord. M. gives a somewhat curious verse : “ हरिश्चन्द्रो नलो राजा पुरुकुत्सः पुरुरवाः । सगरः कार्तवीर्यश्च पङ्के चक्रवर्तिनः ॥ ” ≡ For the sun's horses cp. सप्त युजन्ति रथमेकचक्रम् । ≡ **AL.** सापहवोत्प्रेक्षा, व्य., सङ्क., छेका., संसृ.

(62) **AL.** अप., क्रियो., छेका., वृत्त्य., संसृ.

(63) **AL.** अति, आर्थी उपमा, छेका., रूपकध्वनि, गम्योत्प्रेक्षा, संसृ.

(64) The king is likened to Indra and the horse of Nala to Uccais'ravas. Indra's horse, by paronomastic adjectives. There are some mythological allusions Indra's horse was born of the ocean (सिन्धुज) at the time of समुद्रमन्थन and was a brother consequently of moon, who was another jewel amongst the famous fourteen, along with Uccais'ravas. ~ Indra is well-known to be the victor of mountains (जिताखिलक्षमाभूत्) and is possessed of many (i. e. a thousand) eyes (अनल्पलोचनः). ~ Nala's horse was moonwhite in colour and was from Sindhu land (सिन्धुज). Apropos सिन्धुजत्व cp. N : सिन्धुजमित्यनेना-श्वशस्त्रोक्तचतुःशृङ्गाशदुत्तमकुलमध्यजत्वं बलित्वं महाकायत्वं च सूचितम् । ≡ **AL.** श्लिष्टो-पमा, अति., श्लेषसङ्कीर्णा लुप्तोपमा, नि., वृत्त्य., छेका., अन्वयानुप्रास & संसृ.

(65) **AL.** पू.

(66) स बाह्वाहोचितवेषपेशलः — (i) See transl. (ii) बाहस्य अश्वस्य बाहे संचारेण उंचितेन वेषेन पेशलः — N. (iii) Reading स्वबाह्वाहो० N. explains as स्वस्य बाहोऽश्वस्तल्लक्षणो बाहो बाहनं तस्योचितो वेषोऽलङ्कारादिस्तेन पेशलो रमणीयः । ≡ **AL.** वृत्त्य., छेका., संसृ.

(67) **AL.** लुप्तोपमा (२); अति., सहोक्ति, छेका., वृत्त्य., संसृ.

(68) Was there an army accompanying Nala ? Is S'r'harsa nodding here ? or does the नासीर (i. e. सेनामुख) refer to only the advance-guard of his company ? So also ~~हो~~ कुतूहल was the cause of this sham battle ? The युद्धकुतूहल of these men or the दिदक्षाकुतूहल

of Nala ? N says even the second may be possible, we have followed M and N. in translation (N. primarily gives this interpretation). ≡ **AL.** लुतोपमा, छेका., वृत्त्य., संसू.

(69) The verse gives a very nice fancy. ≡ **AL.** क्रियो.

(70) N. very happily summarises the gist of the verse thus : यदस्मज्जातीयैर्नैकेन हरिणा एकेनैव पादेन यदाक्रान्तं नभस्तस्यास्माभिर्बहुभिः पदैराक्रमणे नोऽस्माकं महती लज्जा कथं न स्यादिति हरिगद्वच्छलेन लुतोत्प्रेक्षा । सलज्जश्च नम्रमुखो भवति । The horses of Nala were as if mainly galloping through the sky, now and then touching ground on which the fancy is based. cp. पश्योदग्रप्लुतत्वाद्वियति बहुतरं स्तोकमुख्यं प्रयाति । - S'ak I - 7 ≡ **AL.** अति., क्रियो., लुतोत्प्रेक्षा, संसू..

(71) Some commentators have unnecessarily erred in taking जिनोक्ति as बुद्धवचन and विहार as सुगतालयः. Really जिनोक्तिs refer to the words of the Jaina तीर्थंकरs and the विहारs are the Jaina monasteries. So also the 'मण्डल' is a somewhat doubtful word. It may stand for मण्डलासन as M remarks which Jainas (and Buddhists as well) used in their religious meditations and rites. Or it may mean as N. tells us 'circular formations' in which generally Jaina devotees stand in their temples; or it may be that तण्डुलादिसप्तधान्यमयीं मण्डलीं कारयन्ति इति तसम्प्रदायविदः as N optionally observes. ≡ **AL.** हेतू.

(72) धाराs - ' आस्कन्दितं, धौरितकं, रेचितं, वलितं, प्लुतम् । गतयोऽमूः पञ्चधाराः ' इत्यमरः । These are different gaits of horses. In English also we have words like " trotting, ambling, cantering, galloping etc. " representing horse's gaits. ~ The horses of Nala just wheeled round and round because the लङ्घन of the दिगन्तs & समुद्र which they had to do, was already done by the enemies and fame of Nala respectively. ≡ **AL.** अति., वस्तु., केवलरू, अति., सङ्क., क्रियो., वृत्त्य. & संसू.

(73) The verse is an instance of काकु. The implication is that wind certainly wishes to imitate Nala's movements, but as yet has been unable to do so. ≡ **AL.** अर्था., अति., सङ्क., वृत्त्य., छेका., संसू.

(74) The pun on the word हरि making it a double उपमा is clearly brought out in the translation. In the उपमान वाक्य (1st interpre-

tation) विलासक = विलासक by वयोरसेवः ≡ **AL.** पू., छेका., संसृ.

(75) “ओदकान् प्रियं पान्थमनुव्रजेत् ।” is the custom, which is mentioned in S’ak IV as well. The pun in the verse is based on this idea. N says that वन may mean water or even pleasure-park in case of the friends bidding good-bye to a traveller. cp. वन्धुभिरपि वनान्तमुदकसमीपं क्रीडावनसमीपं वा साभिलाषं गत्वा तत्रैव पथि स्थित्वा पथिकेऽदृष्टे सति निवर्त्यते । - N. ≡ **AL.** आर्थोपमा, छेका., संसृ.

(76) **AL.** स्व., तुल्य, वृत्त्य., संसृ.

(77) For clearly bringing out the double meaning of the verse we must take... शाखिभिः (वेदशाखाध्यायिभिः) (संयुतात्) महर्षिवार्धकात् शाखिभिः (वृक्षैः) आतिथ्यं अशिषि । In this case I slightly differ from all commentators and, I think, to good purpose. They mean the same thing; but grammatically their constructions are unsound. **AL.** केवलरू., गम्या क्रियो., छे., संक.

(78) Acc. to mythology S’iva has discarded the Ketaki flower cp. the story given by H. :— पुरा किल श्रेष्ठत्वविषये विवदमानयोर्विष्णुब्रह्मयोरन्तरे विशालमेकं शिवलिङ्गमाविर्भूय व्यज्ञापयत् — यो मे उपरिप्रान्तं अधःप्रान्तं वा द्रष्टुमर्हति स एव श्रेष्ठ इति । अथ गरुडारोहणेन विष्णुरपरि हंसारोहणेन ब्रह्मा चाधो गन्तुमारेमे । उत्तिष्ठंश्च विष्णुः पतत् केतकीपुष्पं पश्यन् स्वमतसमर्थनाय तदनुबध्य आदाय चावतीर्णः शिवं वभाषे मयैतत् केतकीपुष्पं लिङ्गोपरिदेशादानीत् तत्र चतदेव साक्षीति; केतकीपुष्पेण च तत् स्वीकृतमिति मिथ्याभाषणात् शिवेन चिराय केतकीपुष्पं वर्जितमिति शिवपुराणवार्ता । Hence Ketaki has become a prohibited flower for worshipping S’iva. cp. ‘न केत्क्या सदाशिवम्’ quoted by M. ≡ **AL.** अ., क्रियो, वृत्त्य, छेका., संसृ.

(79) Verses 79-81 are a group by themselves. The main clause would be तेन नलेन श्लोकत्रयोक्तरीत्या क्रुधा क्रोधेन केतकमक्रुश्यत अनिन्यत. ≡ S’iva is an enemy of Cupid Naturally he has hardly any love for a weapon of cupid. like केतक, and a cruel weapon at that. ≡ **AL.** केवलरू., पदार्थहेतुक काव्य., प्रतीयमाना क्रियो., सङ्क., छेका., संसृ.

(80) The sum and substance of the verse briefly is : केतकाग्रदर्शनाद्वियोगिनोः स्त्रीपुंसयोः धैर्यमङ्गः, पत्रदर्शनाच्च हृदयं विदीर्णं भवति इति भावः । ≡ **AL.** साङ्गरूपक, प्रतीयमाना क्रियो., लुप्तोपमा, केवलरू., उप., छेका., संसृ.

(81) The substance of the verse is very nicely put by N. thus :-
तव धूलिर्यदि न स्यात्तदा कामः स्विन्नकरत्वाच्च्युतसायकः स्यात् । अतोऽयमपराधस्तवैव ।
स्विन्नकरो घनुर्धरो धूलियुक्तं हस्तं करोति इति जातिः । **AI**. Three अति., छेका , संसृ.

(82) The big दाडिम fruit are poetically imagined to be वट्स
practising rigorous penance, inhaling smoke with head downwards,
to attain the size lit elevation of दमयन्ती's breasts. **AI** दोहद् cp. अति-
शयितफलादिसमुद्धिर्येन भवति तद्दोहदम् । (N). 'अथ दोहदम् । फलवृद्धिकरे द्रव्ये' इति
मञ्जनः । Also 'पुष्पाद्युत्पादकं द्रव्यं दोहदं स्यात्तु तार्किया ।' शङ्कार्णव quoted by
M. ~ दोहद्धूप of दाडिमस cp. M. : " मेघामिषाम्बुसंसेकस्तत्केशामिषधूपनम् ।
स्थयानयं प्रयोगो हि दाडिमीफलवृद्धये ॥ मत्स्याज्यत्रिफललेपैर्मांसैराजीवकोद्भवैः । लेपिता
धूपिता सूते फलं तालीव दाडिमी ॥ आविकाथेन संसिक्ता धूपिता तस्य लोमभिः फलानि
दाडिमी सूते मुत्रहूनि पृथूनि च ॥ " **AI** Apropos the fancy H. observes :
अन्योऽपि उच्चदप्रदातये अधोमुखो भूत्वा धूमं पिबन् अत्यर्थं तपस्यति । **AI** समा.,
उत्प्रे., वृत्त्य., संसृ.

(83) The verse is somewhat difficult, because of the pun
running throughout the verse The translation given shall clear all
the puns. N. gives an unnecessary and abstruse explanation as
another alternative. Unnecessary. But just for the sake of exhaustive-
ness I give below in his own words that interpretation : अथवा फलस्य
परमात्मसाक्षात्कारलक्षणस्य स्तनं कथकम् । बोधकमिति यावत्, एवभूतं यत्स्थानं तुरीयाव-
स्थालक्षणं तस्माद्विदीर्णं च्युतं तुरीयावस्थामप्राप्तमेवंभूतं पूर्वं विषयेषु रागि सानुरागं यद् हृदयं
तद्विशन्तः शुकाः (लक्षणया) तदुपदेक्षाः योगाभ्यासेन हृदयसंलग्नास्तैः अस्याः क्षेप्याः स्मर-
किंशुकाशुगाः यस्यास्ताम् । विषयेभ्यः परावृत्ताचित्ताम् । अनन्तरं प्रियस्य परमप्रेमास्पदस्य
सच्चिदानन्दघनस्य परमात्मस्वरूपस्य स्मृतैः संनिहितान्तरप्राप्तस्यानुध्यानाच्छीघ्रतत्प्राप्तिसंभा-
वन्तत्तज्जातहर्षेणोद्विग्नतरोमाञ्चाम् । विविधा योगा त्रियोगास्तद्वतीमष्टाङ्गयोगयुक्तां, विशिष्टां योगिनीं
वा तद्वदैक्षत । **AI** रू.

(84) The idea is somewhat artificial, not in the usual line of
श्रीहर्ष. **AI** कालखण्ड - 'कालखण्डं यकृतसमे' इत्यमरः । तच्च दक्षिणपार्श्वस्य कृष्णवर्णो
मांसपिण्डविशेषः । - M. **AI** आर्थोपमा, जात्युत्प्रेक्षा., छेका., व्यस्तरूपक, संसृ.

(85) Here we have a fine समासोक्ति. अत्र प्रस्तुतलताविशेषणसाम्यादप्रस्तुत-
नायिकाप्रतीतेः समासोक्तिः अलङ्कार । ~ Nala looked as such a creeper both

दर (fear) and आदर (joy). Why ? उद्दीपकत्वाद्दरः, प्रियासादृश्यादादरश्च says M.; while N observes : पुष्पितलतादिदर्शने विरहिणां असह्यमिति दरो भयम् । रमणीय-दर्शनाच्चादरः । So also in the suppressed उपमानवाक्य the youth kisses the कान्ता with दर and आदर. Why ? परम्प्रात्वाच्च, सौन्दर्यादादरः says N. भय perhaps may be better explained otherwise. M. is silent H. says सङ्गमदर्शने कामपीडाविर्भावसम्भवात् भयम् । रम्यवस्तुदर्शने सातिशयसुखसम्भवाच्च आदरः इत्याशयः । ~ N. has brought out the meaning of the उपमानवाक्य very clearly thus : न विद्यते बालता बालत्वं यस्याः । तरुणीत्यर्थः । सा यथा लतासदृशी तन्वी कस्तूर्यादिगन्धयुक्तेन नायकेन चुम्बिता रोमाञ्चयुक्ताङ्गी ईषद्हास्येन शोभितकुङ्कुमलका-रदन्ता ईषत्सात्विककम्पयुक्ता । पग्न्रीत्वादभयम्, सौन्दर्यादादरः ताभ्यां युक्तेन केनचित्कौ-तुकिना दृश्यते । ~ N also records an alternative explanation for a cp. यद्वा वदतीति वहः, बालतागन्धस्य शैशवलेहस्य वहः, नैवभूतः — नबालतागन्धवहस्तरुणः तेन चुम्बिता क्वचित् नवोढा लतासदृशी तन्वी नवोढत्वादुक्म्या । ≡ **Al.** समा., छेका., वृत्त्य., सङ्क.

(86) The चम्पककलिकाs are so many दीपज्योतिःs so to say in the festival of Cupid. And the पथिकपतङ्गs fly at them and get killed i e कामोद्दीपकानि चम्पकानि दृष्ट्वा विरहिणो म्रियन्ते । ~ About अलिस hovering round चम्पककोरकs N. has a somewhat curious observation to make : चम्पकोपरि भ्रमरो न तिष्ठति इति कोचित् । तत्र तिष्ठति पग्नन्तु म्रियते इति प्रामाणिकाः । ≡ **Al.** २ केवलरू., सापह्वा क्रियोत्प्रेक्षा, श्रौतोपमा, सङ्क.

(87) **Al.** उत्प्रे., छेका. & संसृ.

(88) The translation given by me seems to me to give correctly the import of the verse. M. and N. (optionally) agree on it Here स्थलकमलिनी as if not tolerating the करुणकथा narrated by the पिक is waving her hands, disapproving the continuation of the sorry tale. ~ N. however, has someother suggestions to make. Thus :- (a) the अनास्था on the part of स्थलकमलिनी may be disapproval of 'Nala's mental anguish' or disapproval for 'creating thereby an aguish for Nala'. Not good (b) अनास्थया ददर्श — Nala sees derisively at the स्थलकमलिनी as if waving her hands when some करुण tale was being told by the पिक to the वन. (c) or अनास्थया = संसारानित्यताभिनयवशात् । The waving of hand by स्थलकमलिनी suggesting that it cannot imagine what calamity it may

have to hear of, with the cuckoo cooing, bees humming, the Karuna trees blossoming and the resultant pangs for the विरहिन्स clearly imaginable. ≡ **Al.** समा., क्रियो., गुणे., गम्योत्प्रेक्षा, रू., सङ्क.

(89) **Al.** रू., उत्प्रे., परिणाम, छेका., वृत्त्य., सङ्क & संसृ.

(90) **Al.** क्रियो., उपमाध्वनि, छेका., संसृ.

(91) That धूमकेतु is विनाशस्त्रक is well-known. ≡ About अल्लिः hovering round चम्पक flower M. here raises the discussion to some length which I quote below. चाम्पेयं चम्पकविकारं कुङ्कुमलम् । ‘अथ चाम्पेय-श्चम्पको ह्येषुष्पकः’ इत्यमरः । ननु अयुक्तमिदम् । ‘न षट्पदो गन्धकलीमजिघ्रत्’ इत्यादौ अलीनां चम्पकस्पर्शाभावप्रसिद्धेरिति चेन्न स्पृशन्त्येव । किन्तु स्पृष्टा म्रियन्ते तावतैव स्पर्शाभावप्रसिद्धिः इति क्वचित्कीर्तितः परिहारः । अथवा चाम्पेयं नागकेसरम् । ‘चाम्पेयः केसरो नागकेसरः काञ्चनाह्वयः ।’ इत्यमरः । ≡ **Al.** रू., उत्प्रे., सङ्क., छेका., संसृ.

(92) For the general idea of the similarity cp. N. : परागो ज्वलत्प-तत्कणस्थाने । शृङ्गावलिर्नारिचस्थाने । शाणस्यापि भ्रमणं भवति । लोहसंघर्षजाज्ज्वलन्तः कणाश्च तस्मादुच्छलन्ति । ≡ **Al.** जात्युत्प्रेक्षा.

(93) ‘दुर्निर्गतो हि बाणः ध्वनति लक्ष्यं च न स्पृशति तेन धानुष्को लज्जते says N while explaining the idea behind the verse. Madana experienced such a condition when he mistook the शिलीमुखालीः (rows of bees) for शिलीमुखालीः of his (viz. volleys of his arrows). ≡ **Al.** आ., छे., उत्प्रे., सङ्क.

(94) **Al.** पूर्णोपमा, वृत्त्य., छेका., संसृ.

(95) **Al.** आ., वृत्त्य., संसृ.

(96) The dark-looking Agastya tree is likened to Rahu and the white flowers of it to the digits of the moon, formerly swallowed and which are now as though vomitted out. N. also gives an alternative explanation where सिंहकासुतः = a lion. cp. अथ च सिंहकापुत्रः सिंहः शितिद्युतिर्धवलवर्णः भक्षितं श्वापदाद्याद्विरन् वनेऽमन्यत अयं सिंहः इति । तद्दर्शनाद्यथा भयं भवति तथा विरहिणोऽस्यागस्त्यदर्शनाजातमिति भावः । ≡ **Al.** अप., उत्प्रे., संक., छेका., वृत्त्य., संसृ.

(97) By समासोक्ति we get the following meaning from the verse : the love-sports (कुसुमेपुकेलयः) of the wind (नमस्वत्), which had forcibly

removed the snow-white garment of its beloved (the creeper), and which was enjoying dalliance with these creepers (वीरुधिः बद्धविभ्रमाः), when seen, made Nala close his eyes. ~ The closing of the eyes with ref. to both the प्रस्तुत and अप्रस्तुत senses has been well stated by M. Thus : “ विरहिणानुद्दीपकदर्शनस्य दुःमहहेतुत्वादन्वय ‘नेक्षेतार्कं च नग्नां स्त्रीं न च ससक्तमैथुनम्’ इति निषेधादिति भावः । ” N. somewhat amends the expl : तिर्यगादिसम्भोगावलोकनमुत्तातिशयात्कृतनेत्रसंकोचमित्यर्थः । विरहित्वादसह्यत्वाद्वा परसंभोगदर्शनस्यानुचितत्वाद् वा मिलन्ती निमीला नेत्रव्यापारो यस्य । वीरुधि स्त्रीलिङ्गत्वाद्योपिति नभस्वतः पुंलिङ्गत्वाच्चायकस्य कुसुमेषु केल्यः कामक्रीडाः ‘नेक्षेतार्कं न नग्नां स्त्रीं न च ससक्तमैथुनाम्’ इति याज्ञवल्क्यनिषेधात् । ≡ **Al.** समा., छेका., संमृ.

(98) There is a समासोक्ति running through the verse. The trees bending down to salute the earth are like grown-up boys paying homage to their foster-mother. A well-deserved homage in each case. ~ Nala could not but admire this devotion of the trees; though in his present condition the richly laden fruit trees must have been causing agony rather than pleasure. cp. N. : फलभरनम्रा हि वृक्षाः स्तोतव्या एव । विरहित्वादभिनन्दनम् ।...वियोगतप्ताय तस्मै स्मरोपकरणहेतवः पुष्पवृक्षा इव फल-वृक्षा अपि न रुचिरे इति भावः । यतः — ‘दुःखिते मनसि सर्वमसह्यम्’ इति भारविः । **Al.** समा., छेका., संमृ.

(99) The daylight then had all the charm of moonlight - with **coolness** caused by the cool forest-breezes; with **nectar**-like honey of flowers being there; and with it being **whitened** by the pollen of ketakas. But this daylight, though so much like moonlight, did not give delight to the king; for it really became an उद्दीपक to his lovesick condition. ≡ वियोगिनेऽदत्त न कौमुदी मुदः can be interpreted in many way : (i) अहर्महः (एवविध कौमुदीसदृशमपि) तस्मै वियोगिने नृपाय कौमुदीमुदः नादत्त । (प्रत्युत उद्दीपकमभवत् ।) - N. accepted by us in translation Also H (ii) अहर्महः इव कौमुदी इति व्यस्तरूपकम् । वियोगिने तस्मै नृपाय मुदः प्रमोदान् नादत्त न दत्तवती । प्रत्युतोद्दीपकैवाभूदिति भावः । M. N. (optionally). (iii)... अहर्महः तस्मै मुदो अदत्त; न कौमुदी - N. (optionally); ingenuous (iv) शैत्यादिगुणयोगेन दिवसतेजः सुखान्तरं तस्मै ददौ कौमुदीमुदो न ददाविति वा । (N. optionally). (v) दिवसतेजः कौमुदीजन्यहर्षाद्नादत्त किम् । अपि तु ददावेवेति वा ।

(N. optionally with a काकु). good also \equiv **AL.** three अति, केवलरू, पदार्थहेतुक काव्य, विशे., संक., वृत्त्य, छेका., संसृ.

(100) कुहू – ‘नष्टचन्द्रामावास्या’ M. and quotes कुहूः स्यात्कोकिल-
लपनष्ट्रेन्दुकलयोरपि (विश्व) Also cp. साष्ट्रेन्दुः सिनीवाल्या सा नष्ट्रेन्दुकला कुहूः ।
(अमर) \equiv **AL.** अर्था., केवलरू., अति., क्रियो., संक., वृत्त्य., संसृ.

(101) The translation is acc to M’s interpretation. The purpose of अशोक concealing the buds by its पल्लवः is acc. to him to save the travellers. अन्यथा तद्दर्शनादेव ते त्रियेरन्निति भावः । Further he says that अशोक was doing this शरणागतरक्षण as it leads to महाफल and befits great beings. In conclusion M observes : अस्त्रभीरूणां तद्रोपनमेव रक्षोपाय इति भावः । \equiv N. understands **cd** differently and explains : पल्लवैः शाखाग्रैः कृत्वा प्रतीष्टमङ्गीकृतं कामस्य ज्वलदारक्तमस्त्रजालकमस्त्रसमूहो येन, अस्त्ररूपाणि जालकानि कलिका येनेति वा । यतः शरण्यं शरणे रक्षणे साधुम् । अन्योऽपि शरण्योऽरिशस्त्राणि स्वाङ्गे गृह्णन् शरणागतान् रक्षति । N. gives yet another alternative expl. of **cd** thus : एष नलः अशोकं पल्लवः प्रतीष्टकामज्वलदारक्तजालकं (अध्वगान्) अवन्तं मारयन्तमिव अमन्यत । He takes here शरण्य = शरणे मारणे साधुं समर्थम् । and adds : पथिकानां कामास्त्रेभ्यो भयं, तानि तु पुष्पान्तराद्धारुणान्यत्रैव विद्यन्ते । ततश्च ‘कामशस्त्राणि स्यद्दस्ते गृहीत्वायमेव मारयति’ इति प्रकृतौपयिकत्वादयमेवार्थः साधीयान् । रक्तान्यशोक-पुष्पाणि दृष्ट्वा पान्था व्यथन्ते इत्यर्थः । \equiv **AL.** समा., क्रियो., सङ्क.

(102) N. somewhat oddly finds a different alternative interpretation even here for **cd**. आ खेदे; तौर्यत्रिकं तं पुरवद्वनेऽपि रराध हिंसितवत् । भाग्यभाक् शुभाशुभकर्मभाक् सुखदुःखान्यतरसाक्षात्कारलक्षणं भोगं कुत्र नाप्नोति, अपि तु सर्वत्रापि । Acc. to him it means that Nala escaped तौर्यत्रिक in city; but had to face it even here. Even in the first interpretation as given in the translation, he in his inimitable way raises a controversy and answers it : विरहिणस्तौर्यत्रिकं सुखाय न, तथापि मयूरादीनां सेवाव्यापारो दर्शितः । नलस्य तु न तत्स्वीकारः । भुज्यते इति भोजः इति तेषां वास्तवी निरुक्तिरस्त्येव । नलस्य स तदा नास्तीति चेत् माभूत् तथापि भोग एव । यथा नीरागजनसमीपस्था युवतिर्युवतिरेव । \equiv **AL.** अ., अर्था., संक., वृत्त्य., संसृ.

(103) तत्पौरुषगायनीकृताः may be taken with शारिकाः or with both शुकाः & शारिकाः \equiv **AL.** वृत्त्य, छेका., संसृ.

(104) **AL.** अति., विशे., संसृ.

(105) **AL.** द्रव्योत्प्रेक्षा, वृत्त्य., छेका. & संसृ.

(106) मधुगन्धवारिणि – also alternately explained as water of a lake मधुगन्ध favourite of Nala. ≡ The three attributes of the sylvan breeze are respectively suggestive of मन्दत्व, सुगन्धत्व and शीतलत्व of it. Also cp. N.'s remark : एवंविधो वायुः कार्यसिद्धेः सूचकः । अन्योऽप्येवंविधः पीठमर्दादिभिः परिचारको नायकं सेवते । ≡ **AL.** समा., निरङ्गरूपक, सङ्क., वृत्त्य., संसृ.

(107) **AL.** समा., जात्युत्प्रेक्षा, छेका, संसृ., वस्तु. [If the reading is निवसन् the उत्प्रेक्षा would be प्रतीयमाना. With तास्मिन्नैव सन्नपानिधिः it would be वाच्या. The समासोक्ति can be explained thus in the words of N. : अन्योऽपि धनी राजपीडनाद्भयेन सर्वस्वं गृहीत्वा निरुपद्रवे देशान्तरे गुप्तो वसति ।]

(108) In ancient days ocean had one घेरावत; now it has many ! Thus a व्यतिरेक. ≡ **AL.** व्य., आथोपमा, अप, संक., छेका, वृत्त्य., संसृ. ≡ Also cp. N.'s remarks : एवमुत्तरत्रापि रत्नाधिक्यं द्रष्टव्यम् । तटान्तभूमेत्तत्त्व दन्तानामपि विशेषणम् ।

(109) The reflections of Nala's horse are fancied to be a thousand Uccais'ravases; they are further fancied to be unsteady on acc. of the whipping by wave-whips. The ocean formerly had one उच्चैःश्रवस्; now it has many. Hence व्यतिरेक; and नलाश्वानां उच्चैःश्रवसाम्यं गम्यते इति अलङ्कारेण वस्तुध्वनिः । ≡ **AL.** व्य., केवलरू., द्रव्योत्प्रेक्षा, क्रियो. (?) संक., छेका, वृत्त्य., संसृ.

(110) A marvellous fancy. बहु may also be taken with बभौ ≡ **AL.** अप., व्य., आथी समासगोपमा, संक., छेका., वृत्त्य., संसृ.

(111) The pun running throughout has been fully brought out in the translation given above. ≡ **AL.** अप., लुप्तोपमा, छे., अन्त्यानुप्रास, छेका., & संसृ.

(112) Cp. 'समुद्रे नद्यः प्रविशन्ति, विद्रुमाङ्कुराश्च बहवः सन्ति, तथात्रापीति समुद्रसाम्यम् । N. ≡ **AL.** केवलरू., छेका., वृत्त्य., संसृ.

(113) समुद्रे यथा चन्द्रो विषं च तिष्ठति तथात्रापि । N. ≡ **AL.** सापह्वा, क्रियो., वृत्त्य., संसृ.

(114) समुद्रे बाडवानलधूमास्तिष्ठति । तदत्रापि N. ≡ **AL.** जात्युत्प्रेक्षा, वृत्त्य., छेका., यम., संसृ.

(115) अत्र तडागे अप्सरसोऽपि सन्तीति भावः । H. ≡ **Al.** प.

(116) Cp. N. अत्र वृक्षप्रतिबिम्बः समुद्रे मैनाकः तिष्ठति । On the mythological allusion to Mainaka in this verse cp. H. पुरा किल इन्द्रेण पर्वतानां पक्षेषु छिद्यमानेषु मैनाको नाम हिमाचलपुत्रः पलाय्य गत्वा समुद्रे निमज्जेति पौराणिकी वार्ता । ≡ **Al.** आर्थोपमा, वृत्त्य., छेका., संसृ.

(117) N. notes an unnecessary philosophical interpretation cryptically cp. अथ च विस्तरत्वात्समुद्रतुल्ये विनाशित्वात्पल्लवतुल्ये शरीरे विचरन्तं हंसं परमात्मानं कश्चिद्योगी पश्यति । रिरंसुर्हंसी शक्तिः तस्या कलनादे सादरम् । हिरण्मयत्वं 'हिरण्मयः पुरुषः' 'एको ह्यमः' इति श्रुतेः । ≡ **Al.** नि., वृत्त्य., छेका., संसृ.

(118) The translation given is sufficiently self-explanatory. All the same a few remarks of M. and N. would bear quotation. : बालासु अरतिक्षमासु, किञ्चिदासन्नयौवनासु इत्यर्थः । अन्यथा रागाङ्कुरासम्भवात् । रतिक्षमासु (= सुतसमर्थासु) च युवतिषु चेति द्विविधासु प्रियासु (M.)...बालासु स्वल्पोऽनुरागः प्रौढासु भूयान् इत्यर्थः । पञ्चद्वयनाम्नं चञ्चुपुटस्य । अनेकाङ्गुलीसंयोगाच्चरणद्वयस्य पल्लव-साम्यम् । राजहंसस्य च चञ्चुचरणं लोहितम् । (N.)...चञ्चुपुटस्य द्विपत्रितत्वाद्बालासु प्रियासु लुम्बनादिव्यापारः । प्रौढासु चरणद्वयस्य पल्लवितत्वात् सर्वाङ्गीणः इति सूचितम् । ≡ Also compare the following remarks of M. who here raises a discussion on उपाध्यायविश्वेश्वरभट्टारकव्याख्यान which is not very necessary. The gist of M.'s argument is given in one sentence by him as follows : अत्र रागं विभ्रतमिति हंसविशेषणाद्रागस्य हसाधिकरणत्वोक्तेः प्रियास्वधिकरणभूतास्त्विति उपाध्यायविश्वेश्वरभट्टारकव्याख्यानं प्रत्याख्येयं अन्यनिष्ठस्य रागस्य अन्याधिकरणत्वायोगात् । We agree. ≡ **Al.** यथा., अनि, केवलरू., अप., प्रतीयमाना क्रियो., संक.

(119) **Al.** छेका., वृत्त्य., संसृ.

(120) This verse explains as to how Nala in that dejected mood got interested in the prank of catching the हंस as referred to in v. 119 or as N says the verse may also explain the निद्रा of हंस in the face of danger, referred to in v. 121 cp. the comments of M. N. in this connection : (i) ननु कथमीदृशे चापल्ये प्रवृत्तिरस्य धीरोदात्तस्येति आशङ्क्य नात्र जन्तोः स्वातन्त्र्यं किन्तु भाव्यर्थानुसारिणि विधातुरिच्छैव तथा प्रेरयतीत्याह — अवश्येति । M. (ii) विरहित्वेऽपि तस्य कुतूहलाक्रान्तत्वं कुत इत्यपेक्षायां कविरर्थान्तरन्यासेनोत्तरमाह — ससैन्यनलदर्शनेनातिभीतः कथं तत्र निनद्रावित्युत्तरश्लोकाकाङ्क्षायामुत्तरश्लोकसमर्थनार्थं

वार्थान्तरन्यासमाह ।...अवश्यंभावविभैमोपरिणयनानुकूले विधिप्रेरिते हसे कौतुकं युक्तमिति भावः । विधिप्रेरितत्वादेव नलस्वीकृतस्त्वाद्यग्रहणपूर्वमोचनद्वारा नलस्यापकारार्थं सैन्यसनिधावपि बुद्धिपूर्वं निनद्राविति भावः । यद्वा अनेनाकारेण तेन न ज्ञातस्तथापि विधिवशादेव भावि-
न्यपि मुखेऽन्तःकरणं सोत्साहं ज्ञातमिति भावः । ~ The central idea of the verse as summed up by N. is यथा विधिः प्रेरयति तथा लोकः करोतीत्यर्थः । ≡ **AI.** श्रौतो-
पमा, छेका, वृत्त्य., संसृ.

(121) **AI.** a very fine स्वभावोक्ति.

(122) The first fancy based on एकचरणावस्थानः the second on चरणस्य रक्तत्व. ≡ **AI.** पदार्थहेतुक काव्य., ज्ञान्युत्प्रेक्षाद्वय., तुल्य., सङ्क., छेका., संसृ.

(123) तस्य पदे पल्लवरक्तोपल्लतुल्ये इति सूचितम् । ≡ **AI.** पदार्थहेतुक काव्य., two उत्प्रे., तुल्य., सङ्क., छेका., संसृ.

(124) **cd** have also a meaning going with the वामनी मूर्ति cp N. त्रिविक्रमोऽपि बलिं छलयितुं वामनावतारमूर्तिं कृत्वा आकाशगामित्वान्निःशब्देन चरणेनाङ्ग-
त्रिणा गमनेन प्रातःसूर्यपार्श्वोऽभवत् सूर्यं हस्तेनास्प्राक्षीत् इत्यागमः । ≡ **AI.** स्व., आर्थो-
पमा, अन्त्यानुप्रास, संसृ., उपमाध्वनि.

(125) **AI.** स्व. छेका., संसृ.

(126) The word उत्क has also been explained punningly by N. as उत् उच्छलत् कं उदकं यस्य तस्य भावः तत्ता. The lake having got this उत्कता through the पक्षिपक्षवात. ≡ **AI.** समा, श्रौतोपमा, क्रियोत्प्रेक्षा, सङ्क., छेका., वृत्त्य. & संसृ.; while M. says that we have here रूपकोत्प्रेक्षयारङ्गाङ्गिभावेन सङ्करः । The समासोक्ति is explained by N. thus : अन्धोऽपि कश्चिजिज्ञासुमुत्कण्ठितत्वेन दद्यादुतां प्राप्य चञ्चलैः कमलतुल्यैः करैः वारयति ।

(127) **AI.** अति., लुप्तोपमा, सङ्क., वृत्त्य., छेका., संसृ.

(128) The purport of the verse is thus summed up by N. शून्यं नभः एव आश्रयिष्यामः, न तु बहुरत्नमम्पूर्णं वसुधराम् । दुष्टस्वामित्वादित्यर्थः । अन्योऽपि सोपद्रवं देशं त्यजति । ≡ **AI.** प्रतीयमाना क्रियो., छेका., संसृ.

(129) **AI.** लुप्तोपमा, यम., वृत्त्य., संसृ.

(130) N. sums up the verse as : यथा हिमकणैः समुद्रस्य कमलं जलं तस्योदयः कियान् । यथोदकवृद्धयर्थं समुद्रेण हिमकणा नाद्रियन्ते, तथा समुद्रेण त्वया मम

पक्षसुवर्णे नामिलपणथीयमिति भावः । पद्मव्याभिलाषेण कियान्दृष्टमीममुदयो भवेत् अपि तु विपदेवेति । ≡ **AI** अ., श्रौतोपमा, श्ले., छेका., वृत्त्य., संसृ.

(131) **AI** अ., अर्था., संक., लाटानुप्रास, छेका., वृत्त्य., संसृ

(132) N. gives various suggestions for construing **ab** the resultant meaning being almost the same Thus : (i) पदे पदे रणोद्धटा भटाः सन्ति । एष हिंसारसः तेषु न पूर्यते ? (ii) पदे पदे रणोद्धटाः भटाः सन्ति । (परं) एष हिंसारसः तेषु न पूर्यते ! [मादृशेषु हिंमारागपूरणमयुक्तमिति भावः; तेषां शूस्तरत्वान्न किञ्चिदपि कर्तुं शक्नोपि इति वा भावः adapted from N.] (iii) पदे पदे रणोद्धटाः भटाः सन्ति न ? तेषु एव हिंसारसः पूर्यते (न अम्मासु पृथितुमुचितम्) (iv) पदे पदे रणोद्धटाः भटाः सन्ति । तेषु एष हिंसारसः न पूर्यन्ते (त्वया) (किन्तु मादृशेषु) । ≡ **AI** वाक्यार्थहेतुक काव्य., अप्र, संक., छेका., संसृ.

(133) वारिभूरुह with reference to हंसवाक्य means : वारिभूरुहां जलाशय-रुहांणां पद्मिनीनाम् (M). or वार्येव भूरुत्पत्तिस्थानं वारिभूस्तस्या रोहन्ते इति उत्पद्यन्ते तेषां कमलानाम् । (N). ≡ **AI** श्रौतोपमा, अर्था., वृत्त्य.

(134) मच्चित्रवैलक्ष्यकृप - cp “पक्षिकथनादाश्चर्यं चित्र परैः स्वकायोद्घाटनाद-पत्रपावैलक्ष्यम्, पगर्निर्दर्शने नञ्चिवर्तनेच्छा कृपा, ताभिः सह वर्तने इति मच्चित्रवैलक्ष्यकृपं विरचय्य विधाय ।” (M.) Also cp. “पक्षिणा मनुष्यवाक्त्वाद्, हेममथाद्वा चित्रमा-श्चर्यम् । स्वनिन्दाश्रवणात्मलजत्वम् । तदैन्यश्रवणात्कृपा ।...“ अत्मनश्चरिते मभ्यगन्तातेऽन्य-र्यस्य जायते । अपत्रपातिमहती स विलभ इति स्मृतः ॥ ” ≡ **AI** दिग्प्रपरम्परितरूपक, वृत्त्य., संसृ.

(135) तव देवस्य सतः दया नोत्पद्यते, किं पुनः मनुष्यस्येति करुणाक्तिः । is the purport, as N states. **ab** N optionally takes to refer to the wife of the हंस only. Thus सदेकपुत्रा (having one son only from me) अजननी (who would not beget more children being पतिव्रता), जग-नुरा न (though not old . प्रसवसंभावनायामपि पातित्रत्यादजननी) तपस्विनी वरदा [my 'poor' (or 'chaste') wife] वप्र-स्रुतिः (स्यात्) shall be roaming on the mountain now (in quest of livelihood) [or she shall have the वप्र (=mountain) as her सु - ऊति (=good shelter)]. In this case तयोः in **c** refers to पुत्रवरदयोः . I think all this is unnecessary. ≡ **AI** परिकर, छेका, संसृ.

(136) **AI** केवलरू, छेका., अन्तथानुप्रास, संसृ.

(137) **AI** - भा.

(138) **Al** वि., यथा, लुप्तोपमा & संक. (The यथासख्य in view of the parallelism between शैत्य-मृदुत्व & ललाटतप - निष्ठुर).

(139) **Al** आर्थोन्मा.

(140) The idea of his children dying without a nourisher shall make the grief of the हंस दिगुणि in his death.

(141) The करुण रस is being developed in a very touching way.

Al पदार्थहेतुक काव्य, वृत्त्य., छेका., संसृ.

(142) N's. explanation of **ab** as two half-expressed clauses : सुनाः क आहूय (भक्ष्यं याचयिष्यथ ।) कं प्रति कम्प्राणि चलानि मुखानि विधाय (गोष्ठीः कथयिष्यथ), अपि तु न कमपि प्रति । उभयोः (मातापित्रोः) मृतत्वात् । is a naive but neither necessary nor poetical explanation. Rather M's interpretation is happy, wherein the हंस asks his children to die after calling for 'कमपि' and making quivering mouths towards 'कमपि' This loads the passage with a great pathos. ≡ **Al**. प., छेका., संसृ

(143) **Al**. छेका., वृत्त्य., संसृ.

(144) cp. N : (हंसवान्धवाः) धृते हंसे रुरुदुः । मुक्तं जहसुरित्यर्थः । वदमुक्तं पक्षिणं वेष्टयित्वा पक्षिणो भ्रमन्ति रुवन्ति चेति पक्षिजातिः । अन्यस्यापि कारागृहादिबद्ध-विमुक्तस्थानन्दाश्रुसहितैर्गन्धवैः नीराजना क्रियते । ≡ It should be noted that the metre of the last three verses viz; 143 to 145 is changed from the basic metre of the संग. This is in line with the conventional rules about महाकाव्य. ep. यथाह दण्डी—“ सगैरनतिविस्तीर्णैः श्राव्यवृत्तैः सुसन्धिभिः । सर्वत्र भिन्न-सर्गान्तरूपेतं लोकरञ्जनम् ॥ ≡ **The word** आनन्द is used as a मङ्गल (अन्यमङ्गल here) in the last verse of all cantos cp M: अत्र चमत्कारकारित्वान्मङ्गलाचरण-रूपत्वाच्च सर्वत्र सर्गान्तश्लोकेषु आनन्दशब्दप्रयोगः । यथाह भगवान् महाभाष्यकारः “ मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि हि शास्त्राणि प्रथन्ते । वीरपुरुषाण्यायुष्मत्पुरुषाणि च भवन्ति । अध्येतारः प्रवक्तारो भवन्ति । इति । ” ≡ **Al** समा., अप., सङ्क., छेका., वृत्त्य., संसृ.

(145) श्रीहर्ष mentions his parentage here. His father is श्रीहीर a famous poet; his mother is मामल्लदेवी; श्रीहर्ष was a जितेन्द्रिय person acc. to his own claim; and he had some चिन्तामणिमन्त्र of great efficacy on which मन्त्र he meditated continuously, and to which he was greatly devoted and from which he says he derived the काव्यशक्ति to compose such a काव्य ≡ **Al**. केवलरू., छेका., वृत्त्य., संसृ.

Canto II

(1) **AL.** अलङ्कारध्वनि (श्लेष is impossible technically, only Nala being प्रस्तुत) (Can we take it as श्लिष्टोपमा ?) छेका., वृत्त्य., श्रुत्यनुप्रास, सङ्क., संसृ.

(2) **AL.** स्व., छेका., संसृ.

(3) **AL.** स्व., वृत्त्य., छेका., संसृ.

(4) **AL.** समा., स्व., केवलरू., छेका., वृत्त्य., संसृ.

(5) **AL.** समा., स्व., सङ्क., वृत्त्य., छेका., संसृ.

(6) N. gives some unnecessary interpretations of some phrases. Thus : बहुशैवलक्ष्मतां वहतः (नलस्य)—(i) बहूनि शिवसम्बन्धीनि लक्ष्माणि त्रिपुण्ड्रादीनि यस्य तस्य भावः तत्ता तां वहतो धारयतः । (ii) शिवे भक्तिः येषां ते शैवाः तत्सम्बन्धीनि वा । ~ बहुशैवलक्ष्मतां वहतः (सरसः)—(i) बहूनि शैवलानि यस्यां सा बहुशैवला क्ष्मा पृथ्वी यस्मिन्तस्य भावः तां वहतः । (ii) शिवं कल्याणं तत्सम्बन्धीनि शुभसूचकानि लक्ष्माणि सामुद्रिकोक्तानि मत्स्यादीनि यस्येति वा । ≡ धृतरुद्राक्षमधुव्रतं (करं)—(i) धृतं रुद्राक्षाणां मधुतुल्यं समीचीनं वा व्रतं नियमो येन (ii) शैवत्वादुद्राक्षा एव मधुव्रता भ्रमरा येनेति वा (iii) न क्षमस्ते इति अक्षमाः, रुद्रस्य अक्षमाः । तान्धुनोति कम्पयति रुद्राक्षमधु तच्च तद्वतं च । धृतं तद्येनेति वा । शिवद्रोहिपराभवकारिणमित्यर्थः । ~ धृतरुद्राक्षमधुव्रतं (कोकनदं)—(i) रुद्राक्षमदृशभ्रमरयुक्तम् । (ii) खणं रत्नं धृता रुद्रैस्ते धृतरुतः सशब्दाः, रः अग्निः तद्वद् अक्ष्णीणि पिङ्गलानि नेत्राणि येषां ते राक्षाः एवंभूता भ्रमरा यत्रति वा । ≡ **AL.** श्ले., लुप्तोपमा, उत्प्रे., सङ्क.

(7) **AL.** क्रियो., पदार्थहेतुक काव्य., वृत्त्य., संसृ.

(8) **AL.** समा., निरङ्गरूपक, सङ्क, यम., छेका., वृत्त्य., संसृ. The समासोक्ति is thus explained : अन्योऽपि ऊर्मिषु मज्जतः इष्टस्य कलसमवलम्बनं दत्ते । N.

(9) N. splits सदयोदयोज्ज्वलः either as स - दयोदय - उज्ज्वलः, or सद् - अय (शुभावह) + दयोज्ज्वल. He also proposes an optional splitting of स्मरसुन्दर as स्मर सुन्दर. He also proposes that **ab** may be taken as नृपैः (क्रियमाणा) मृगया धर्माधर्मपारगैरपि न निम्बते । optionally. ≡ **AL.** हेतु, छेका., संसृ.

(10) The comm. of M is very much to the point : अबलस्वकुलाशिनो ज्ञषान् । दुर्बलस्वकुलघातिनो मत्स्या इति प्रसिद्धिः । निजनीडद्रुमपीडिनो विष्मोक्षफल-भक्षणादिना स्वाश्रयवृक्षपीडाकरान् खगान्, अनवद्यतृणादीनः अनपराधितृणार्हिसकान्मृगान् । “ अन्तःसंज्ञा भवन्त्येते सुखदुःखसमन्विताः ” इति मनुस्मृत्या तरुतृणादीनामपि प्राणि-

त्वात्तद्विषयापि दोष इति भावः । \equiv **Al** अप्र., पदार्थहेतुक काव्य, सङ्क., छेका., वृत्त्य., संसृ.

(11) **Al** श्रौतोपमा.

(12) Acc. to M. the verse gives a justification for the king to accept the favour. The king may say that my good deed is a reward in itself; why should I accept any reward from you? The answer is that a good thing which comes unasked should not be refused. (cp. अयाचितान्नदत्तं ग्राह्यमपि दुष्कृतकर्मणः । — याज्ञवल्क्य). And further if the king were to say as to how the gift of a पृथग्जन like हंस be accepted, the reply is that it is the gift of the great विधि. The हंस is merely the creator's offering hand (विधिरेव ते दाता अहं तस्योपकरणमात्रम् । ~ Acc. to N. Nala though a सार्वभौम should not reject what good shall come to him through the swan which is just the offering hand of creator for it is the favour made by विधि or दैव. सर्वं हि शुभाशुभं दैवात् प्राप्यते; & what दैव gives (good and bad) none can change it. He also quotes याज्ञवल्क्य's quotation. \equiv **Al** परिकर, काव्य., सङ्क.

(13) **Al** अर्था., छेका., संसृ.

(14) **Al** छेका., वृत्त्य., संसृ.

(15) **Al** विभा., काव्य., अर्था., श्रौतोपमा, सङ्क., छेका., वृत्त्य., संसृ.

(16) The narrative of the हंस starts now with this verse \equiv **Al**. व्य., पदार्थहेतुककाव्य., अति., छेका., वृत्त्य., संसृ.

(17) भूतभविष्यवर्तमानकाले लोकत्रयेऽपि हंसोऽन्तर्यामिणीति भावः । N. optionally renders the compound दिष्ट^० as दिष्टः तेनैव मुनिना दत्तो विष्ट-पत्रितये ऽ नन्यसदृशो गुणोदयो यस्मै तामिति वा । Not necessary \equiv **Al** परिकर, यम., छेका., संसृ.

(18) **Al** व्य., वृत्त्य., संसृ.

(19) The हंस says that दमयन्ती is just Laxmi as though born of the गुणसिन्धु धराधिप भीम. Though normally Laxmi is born of the सिन्धु and not of any king, still दमयन्ती should be understood to be Laxmi, residing elsewhere just now. Is not शशिकला on the head of Lord S'iva understood to be शशिकला by people though शिवशिरस् is not the normal habitat of शशिकला ? \equiv **cd** is taken by N, differently who takes व्यवस्था — invisibility. **cd** acc. to him means " Though invisible, is not the digit

of the moon situated on the head of S'iva, understood to be there ? " [Expl. : The हंस is saying that the king should take दमयन्ती as another Laxmi as if. How is the king to judge so, when he has not seen दमयन्ती ? The answer is that the digit of the moon on S'iva's head is invisible (S'iva being invisible); but still people have no difficulty in understanding its existence. Similarly the king can understand this. We find that the entire force and import of the verse thus becomes different. I prefer M's interpretation \equiv **Al.** परम्परितरूपक, प्रतिवस्तूपमा, अर्था., छेका., वृत्त्य., संसृ.

(20) A पशु has hardly a discrimination do deride or patronise. On this natural fact the poetic idea in the verse is based \equiv **Al.** व्य., अति., अर्था., सङ्क., छेका., संसृ.

(21) **Al.** समा., सापह्नुवा प्रवीयमानोत्प्रेक्षा, पदार्थहेतुक काव्य, अति., छेका., वृत्त्य., संसृ.

(22) The adjective श्रुतिगामि is to be construed with the **three** things mentioned in **ab** and preferably a separate meaning is to be given in each case. M does this and I have followed him. N seems to take the meaning (iii) common to (i) also. Not so happy. \equiv **Al.** दीपक, वचन-श्लेष, सङ्क., तुल्य.

(23) The translation follows M's interpretation. Acc. to him three उपमानs are here rejected on acc. of the matchless beauty of दमयन्ती's eyes. N. gives here a plethora of other interpretations. Thus (i) " Her blooming eyes, when the collyrium-pencil is not used (पृष्तीं अस्पृशती) make the lotus look ugly; while with collyrium (अञ्जनाञ्जिते) they make even the Khanjarita, bereft of its pride for beauty." (ii) Her eyes, making the lotus (used as ear-pendant) pale (through shame), and not even taking into account (the eyes of) the spotted deer, make the khanjarita lose pride, when they have collyrium applied. (iii) Her eyes (तदीक्षणे), blooming (विवृण्वती) remove the pride of beauty (रुचिगर्वदुर्विधं विदधाते) of the blue lotus (मलिन नलिनं); unwinking (अस्पृशती) remove the pride of beauty of the deer (then what to speak of कटाक्षविक्षेप !); and with collyrium remove the pride of beauty of Khanjana (iv) Her eyes, displaying their blueness (मलिन), remove the pride of beauty of the lotus (rest as in iii above) \equiv **Al.** उपमाध्वनि, अति., व्य., सङ्क., छेका., वृत्त्य., संसृ.

(24) A very happy idea based on grammatical dissolution of a compound. The whole idea is very nicely summed up by N thus :
 “ विम्बपेक्षयास्याधिकरक्तत्वादमृतयुक्तत्वाच्च अधरं विम्बं विम्बमञ्जकं फलं यस्मादधरविम्ब इति बहुव्रीहिः, न त्वधर एव विम्बमिति । अन्यासां तु अधरो विम्ब इवेति तत्पुरुषः कर्मधारयः । एतस्य तु बहुव्रीहौ अर्थतः शब्दतश्च भव्यत्वम् । भैम्यधरः जितविम्बः इति भावः । ≡ **AI** व्य., वृत्त्य., संसृ.

(25) **AI**. क्रियो., काव्य., २ अति., अप., उत्प्रे., सङ्क., छेका., संसृ.

(26) cp N : गोमयालिप्तेन चूर्णादिचिह्नेन शरावेण दृष्टिदोषनिरासार्थं नीराजना इति लोकाचारः । **AI**. साङ्गरू, अति., सङ्क., छेका., वृत्त्य., संसृ.

(27) In the contest of beauty between the lotuses and the face of Damayanti, the जलदिव्य as if was used. The lotuses got defeated and this was clear from their जलोन्मज्जन. To understand clearly the implicit idea read the following note on जलदिव्य—जलदिव्यशोधनं नाम वादि-प्रतिवादिनोर्विवादे निर्णयोपायेष्वेकतमः । यद्यथा — वादी वा यः स्वव्यवहारसत्यापयितुमिच्छति, तेन तावत्पर्यन्तं जलान्तर्मयेन भावितव्यं, यावत् बलवता दूरे प्राक्षितं दण्डमादाय कश्चित् सत्वरं समागच्छति तं देशं यतः स दण्डः प्राक्षितः, यदि निमग्नः पुरुषः श्वासं रोद्धुमशक्नुवन् दण्डानयनात्प्राक् सलिलादुन्मज्जति, स पराजितो मन्यते इति प्राचां सङ्केतः । प्रकृते च पद्मानां सलिलोन्मज्जनं, भैमीवदनसुषमाप्राप्तपराजयहेतुकमिति व्याख्यातुराशयः । ≡ **AI** समा., अति., काव्य., केवलरू., उत्प्रे., सङ्क.

(28) नालीकः — नालिकाप्रेथमाणलघुशरः । N ≡ **AI**. केवलरू., अप., उत्प्रे., संसृ., छेका., वृत्त्य., सङ्क.

(29) The king also conquers enemies dwelling in forts; and the king also by levying taxes (करलीला) wishes to take the wealth of the enemies, though possessed of friends. As such Nala would be a worthy husband for Damayanti शूरस्य शूरैव भार्या भवितुमर्हति इति भावः । M. ≡ **AI**. सम., अति., काव्य., सङ्क.

(30) The रोमराजि drawn by विधि was suggestive that upto now it was शिशुता's province; now of the next stage i. e. youth But the two ages did not as if like the award. ≡ **AI**. समा., विशेष., काव्य., वृत्त्य., छेका., संसृ.

(31) N. is somewhat hypercritical when he observes that अगाधे हि उदके क्रीडा अनुचिता, तत्रापि क्रीडतोरिति द्योतनार्थमपिशब्दः । & अगाधे हि उदके

क्रीडतोर्द्वयोः घटद्वयेन माव्यम् &c (where he probably expects two pitchers for each one normally; but in this abnormal case of two very intimate friends, cupid and youth, they are managing with one pair only). ≡ **AI.** जात्युपेक्षा, रूपकध्वनि.

(32) [In the translation of 'cakrabhrama' given in the translation of the verse, (i to iii) are interpretations by N and (iii & iv) by M]. This verse has unnecessarily created a flutter amongst commentators. It is called an अपूर्वा उक्ति by N. M's remarks on the अलङ्कारस therein we shall see below. All this is unnecessary wonder! (The commentators themselves have no difficulty in explaining the verse). The main idea in the verse is: the breasts of Damayanti were formerly pitchers as though subsequently transformed in breasts. Now pitchers, acc. to Naiyayikas have threefold कारणs—समवायिकारण or material cause, असमवायिकारण or the non-intimate cause, and निमित्तकारण or the instrumental cause. A कार्य further is known to in here the गुणs of the समवायिकारण; but not of the निमित्तकारण. But here was a curious case of घटs inhering 'चक्रभ्रमकारिता' which is really a गुण of its निमित्तकारण, दण्ड! And this चक्रभ्रमकारिता was even carried on in the pitchers' metamorphosis as breasts! ≡ चक्रभ्रमकारिता — cp. N: यद्यस्मात्स कलसस्तस्या भैम्या उच्चकुचौ भवन्नुच्चस्तनतां प्रपद्यमानः प्रभाक्षरेण दीप्तिसमूहेन चक्रभ्रमं कुलालचक्रभ्रमणं अर्थाद् दृष्टेः करोति । सुन्दरवस्तुदर्शनेन दृष्टेर्भ्रमणं भवति । सूर्याद्यालोकावलोकनवत् । अथ च स तदुच्चकुचौ भवन्दीप्तिसमूहेन चक्रस्य राष्ट्रस्य, लोकसमूहस्य वा भ्रमं मदजनितं मोहं आतनोति । सर्वोऽपि स्तनक्रान्तिदर्शनेन कामान्धो भवतीति भावः । अथ च कान्तिप्रवाहे चक्रवाकभ्रान्तिमातनोति । (कान्ति) प्रवाहं चक्रवाका (भ्रमन्ति) अतो भ्रमकारणत्वाच्छब्दच्छलाच्चक्रभ्रमकारितागुणो घटे विद्यते । तुङ्गत्वेन कान्तिमत्त्वेन च तत्कुचौ घटचक्रवाकतुल्यौ इति भावः । ~ cp M: कुतः यद्यस्मात् स कलशः तस्या दमयन्त्याः उच्चकुचौ भवन् तत्कुचात्मना परिणतः सन् प्रभाक्षरे लावण्यप्रवाहे, चक्रभ्रमं चक्रवाकभ्रान्तिं, कुलालदण्डभ्रमणं च आतनोति । ≡ **AI.** अर्था., निरङ्गरू., अति., विरो., सङ्क., (H) M. gives a lengthy discussion: अत्र समवायिकारणगुणा रूपादयः कार्ये सङ्क्रामन्ति न निमित्तगुणा इति तार्किकानां समये स्थिते, गुण इति चक्रभ्रम इति च उभयत्रापि वाच्यप्रतीयमानयोः अभेदाध्यवसायेन 'स तदुच्चकुचौ भवन्' इति तत्कुचकलशयोरभेदातिशयोक्त्युत्थापिता क्षरचक्रभ्रमात्मकक्रियानिमित्ता कुचात्मनि कलशे कार्ये चक्रभ्रमकारितालक्षणनिमित्त-

कारणगुणसङ्क्रमणोत्प्रेक्षेति संश्लेषः । तार्किकसमये विरोधात् विरोधाभासोऽलङ्कार इति कैश्चि-
दुक्तम् । तदेतदत्यन्ताश्रुतचरमलङ्कारपाठश्चानः शृण्वन्तु । About this last argument
about विरोधाभास by M. H bluntly gives a retort यत् मल्लिनाथेन अभिहितम्
“ तार्किकसमये...शृण्वन्तीति ” तत्र तु न ह्ययं कोकिलस्यापराधः यदस्य कलाकलापं वधिरा
न शृण्वन्ति इति वादः साधीयान् इत्यलमपौरुषेण जरतामालोडनेन । ”

(33) cp M. परपरिभूताः प्राणत्राणाय प्रबलमन्यमाश्रयन्ते इति प्रसिद्धम् । ≡

Al. काव्य., अति., उत्प्रे., तुल्य., सङ्क., छेका., वृत्त्य., संसृ.

(34) cp N. who very briefly but very pointedly comments :
पृष्ठमध्ये निम्नत्वमङ्गुष्ठा निवेशात् । उदरे त्रिवालियुक्तत्वं चतुर्ङ्गुलधारणात् । चतसृणां त्रीण्येय
अन्तराणि भवन्ति । ≡ **Al.** क्रियो, छेका., संसृ.

(35) एतेनास्याः कनकसावर्ण्यं सूचितम् — M. ~ Here the three वल्लि and
the हेमकाञ्ची together appear as though the four fingers ≡ **Al.** Two
क्रियो., & सङ्क.

(36) **Al** क्रियो., छेका., संसृ.

(37) The mythological reference in the stanza is thus summed
up by H. कुबेरपुत्रो नलकूबरः सुस्तनीं काञ्चित्तरुणीमभिलष्य तपश्चचार । तता रम्भा
जातेति पौराणिकी वार्ता । ≡ **Al.** अर्था, अति., सङ्क, वृत्त्य., छेका., संसृ.

(38) **Al** - Two उत्प्रे., अति., श्रुत्य., छेका., संसृ.

(39) **Al.** - समा., पदार्थहेतुक काव्यलिङ्ग, अर्था., सङ्क., छेका., संसृ.

(40) The description in d is of the कृशोदरीत्व of दमयन्ती cp.
'चित्रं ददर्शयिषुणा जनितस्य यस्यां मध्यं विनैव सहमा महिलाजनस्य । अङ्गं नितम्बजघनादि-
यतो यतोऽधः तुङ्गं कुचाद्युपरि याति ततोऽनुकूलम् ॥ — भारतचम्पू. ≡ **Al** अति., वस्तु.

(41)* **Al** व्य.

(42) The terminology of पूर्वपक्ष and सिद्धान्त used metaphorically
is easy to understand. ≡ **Al.** सम, छेका., संसृ

(43) cp. सदृशदर्शने हि स्मृतिर्भवति 'सदृशादृष्टचिन्ताद्याः स्मृतिबीजस्य बोधकाः'।

N. ≡ **Al.** काव्य., स्मरण, सङ्क.

(44) किलकिञ्चित् — “ क्रोधाश्रुदर्षभीत्यादेः सङ्करः किलकिञ्चित् । ” — M. N.
renders as शृङ्गारचेष्टाविशेषः ≡ **Al** प्रतिवस्तूपमा, द., छेका., संसृ.

(45) For पुष्पमिवावकोशिनः N. gives an alternative explanation.

अथवा—अवकेशिनो मुण्डितमुण्डस्व शिरसि धार्यमाणं पुष्पं यथा विफलम् । Not very much in good taste. ≡ **Al.** पूर्णोपमा, ३ विनोक्तis, सङ्क, अर्था., छेका., संसृ.

(46) But the योग can be कष्टसाध्य and my help shall be helpful, like wind helping to waft the clouds away to enable lunar rays to meet the night-lotus. This is the suggestion. ≡ **Al.** काव्य., उप., सङ्क.

(47) **Al.** अर्था., श्रुत्य., संसृ.

(48) **Al.** अ., छेका., संसृ.

(49) **Al.** श्लिष्टपरम्परितरूपक, क्रियो., संक., वृत्त्य., संसृ.

(50) **Al.** केवलरू., परम्परितरू., छेका., संसृ.

(51) The सामुद्रिक maxim is “ यत्राकृतिस्तत्र गुणा वसन्ति । ” ≡ **Al.** अति., काव्य, अन्त्यानुप्रास, छेका., संसृ.

(52) **Al.** २ श्ले., संसृ.

(53) **Al.** केवलरू., अन्त्यानुप्रास, रू., अर्था., यम., संसृ.

(54) **Al.** केवलरू., छेका., भाविक, वृत्त्य., संसृ.

(55) **Al.** अप्र., अति., काव्य., संक., अन्त्या., छेका., संसृ.

(56) **Al.** N. takes धिगधैर्यधारिणः as a clause by itself and explains: अतो धैर्यधारिणो मत्सदृशानधीरान्पुरुषान्धिक् । ≡ **Al.** केवलरू., परम्परितरू., संक., वृत्त्य., संसृ.

(57) **Al.** परम्परितरू., जात्युत्प्रेक्षा, संक., छेका, संसृ.

(58) **Al.** उत्प्रे, अन्त्यानुप्रास, संसृ.

(59) **Al.** निश्चय, अति., अनुमान, वृत्त्य., संसृ.

(60) **Al.** केवलरू. छेका., श्रौतोपमा, संसृ.

(61) A reference to स्वतःप्रामाण्य of the मीमांसकs is found here. What Nala wants to say is that great beings like the हंस need not be implored for परोपकार. The tendency to परोपकार is स्वतःसिद्ध in them. ≡ **Al.** नि., अर्था., सङ्क., अ., श्रौतोपमा, छेका., अन्त्यानुप्रास, संसृ.

(62) **d** has been subjected to various interpretations : (i) समये कार्यकाले वयं स्मरणीयाः । अनन्यगामि कार्यं कुर्या इत्यर्थः ।—M (ii) वयं समये सखीराहित्यसमये एकान्ते स्मर्तव्याः । तस्यामस्मदभिलाष उत्पादयितव्य इति केचित् ।—N (iii) अथ च किञ्चित्प्राप्तिबन्धशङ्कासमये वयं वैन्यादयः कार्यसिद्धयर्थं स्मरणीयाः—N. optionally.

I feel that the sentence simply means : ' And remember me, when the work is done " i e do not fail to report to me about the successful achievement of the work " ≡ **AI**. छेका.

(63) **AI** लुप्तोपमा, छेका., वृत्त्य.

(64) **AI** उप., वृत्त्य., संसृ.

(65) An auspicious omen. Even in next two verses auspicious omens are described ≡ **AI**. वृत्त्य., छेका., सक.

(66) **AI** छेका, अन्त्ययमक, संसृ.

(67) The translation has been given acc to M N takes भूरितरक्षुपन्नगम् and विटपच्छन्नतरक्षुपं नगम् differently as " mountain (नगं) which had many shrubs (भूरितरक्षुपं) and which had the carnivorous animals and serpents concealed by foliage " and comments : कलभदर्शनस्य शकुनः स्वरूपत्वाजलदानां कलभत्वमुक्तम् । तरक्षुपन्नगदर्शनमशकुनमतस्तेषां छन्नत्वमुक्तम् । ≡ **AI**. अन्त्ययमक, छेका., निरङ्करू., and संसृ.

(68) **AI** स्व.

(69) One of the fine fancies ≡ **AI**. आर्थोपमा, क्रियो., सक., छेका., संसृ.

(70) A very graphic description. On एकया दृशा H says भयेनास्याः संकोचनात् । ≡ **AI** स्व.

(71) **AI**. काव्य., छेका., संसृ.

(72) Compare the opportune remarks of N and M (i) वनस्थितिः स्वयूथसंभाषणं च पक्षिजातिः । विलम्बभयादुभयमपि तेन न कृतं इति गमने सादरत्वं सूचितम् । (N) (ii) मध्येमार्गमध्वश्रमापनोदनवन्धुसम्भाषणादिकमपि न कृतमिति सुहृत्कार्यानुमन्धानपरलोक्तिः । ≡ **AI** अन्त्ययमक.

(73) For हिमशैल we have a v l. हरशैल which would mean " Kailasa ". Dos not make much difference. ≡ **AI**. विरो., आर्थोपमा, अन्त्यनुप्रास, अन्त्ययमक, संसृ.

(74) **AI** क्रियो., लुप्तोपमा, छेका., संसृ.

(75) **AI** समा., सापह्वा प्रतीयमाना गुणहेतुप्रेक्षा, विरो. उदात्त, छेका., संसृ.

(76) हसदङ्करोदसी — ' विलसदङ्करोदस्के द्यावापृथिवीव्याप्तिनीत्यर्थः ।—M 'हसन्ती प्रकाशमाने अङ्करोदसी समपिद्यावापृथिव्यौ यस्य । यद्वा हसन्नङ्को मध्यो ययोरेवंविधे रोदसी

द्यावाभूमीयेन । '—N ≡ **AL**. पदार्थहेतुक काव्य., विरो., अति., वृत्त्य., संसृ.

(77) N notes another likely interpretation : अशया शयनं शयः स्वप्नः न विद्यते यस्या इति वा, सुदतीजने मज्जनमामक्तिरिति वा । शोभना दन्ता यस्याः सा । ≡ **AL**. पूर्णोपमा.

(78) योगपट्ट — योगाभ्यासकालीनगैरिकवस्त्रं — H ≡ **AL**. — एकदेशविधितिरूपक (H) and समा. (M).

(79) This is the first verse until now. which I shall call unsatisfactory; not in idea but in expression. The idea the poet is wishing to express herein is too big for the verse; and hence he has not been sufficiently clear. The idea is : the city was reflected in some lake; the reflection occupied the central part, where the city only could be seen, not the water of the lake; round that reflection, the outer expanse of water of the lake on all sides was visible; it appeared as a परिखा or moat round the reflected city. And the poet feels that the प्रतिबिम्ब is really a प्रतिबिम्ब of स्वर्ग or अमरावती with a moat thrown round. ≡ **AL**. सापहवा द्रव्यात्प्रेक्षा, छेका., वृत्त्य., संसृ.

(80) **AL**. अति., वस्तु., वृत्त्य., संसृ.

(81) निजचिह्नधारिणिः has been well-explained by N : पातालस्य निध्यादि चिह्नम्, तत्तल्लग्नहेषु । धान्यादि भूमेश्चिह्नं, तन्मध्यगृहेषु । स्रक्चन्दनादि स्वर्गचिह्नं तदूर्ध्वगृहेषु विद्यते इत्यर्थः । ≡ **AL**. व्य.

(82) अम्बुदनीलकण्ठता — may better mean having the blue clouds near its कण्ठ-region (upper stories) (and hence the palace was नीलकण्ठ) It was a sky-scraper with clouds hovering below its topmost stories, ≡ **AL**. अति., अर्था., सङ्क., छेका., संसृ., उपमाध्वनि. (Acc. to M there is the suggestion of parallel ref to S'iva who is नीलकण्ठ, has a white form and is इन्दुमौलि)

(83) A very interesting fancy explaining the अकलङ्कत्व of the moonlike faces of the सालभाञ्जिकास. ≡ **AL** केवलरू., छेका., वाच्या क्रियो., संसृ.

(84) The वैपरीत्य referred to in the verse is differently explained by Mallinatha and Narayana : (i) सा बलिसद्यधौः विपरीता नारदोक्तिविपरीता अजनि । सर्वोपरिस्थितायाः पुनः अधःस्थितिः वैपरीत्यम् । — M (ii) ' स्वर्गादप्यतिरमणीयानि पातालानि ' इति विष्णुपुराणे नारदवचनम् । अथ च शब्दच्छलेन ऊर्ध्वभागे पातालं इति

प्रमिद्धरमावात्कथं तस्य तथ्यवाक्त्वं इति अशङ्क्य शब्दच्छेदेन समर्थते—अथ पश्चाद्भूति-
भूपया पृथिव्या अलङ्कारभूतया यय नगर्या अधरा हीना कृता जितेवेत्यर्थः । अथ च अधो-
देशे कृतेव सा वलितक द्यैर्विपरीता अन्यादृशजनि जाता । अधोभागे वभूवेत्यर्थः । पूर्वं
भूलोकास्त्वल्लोकाच्चोर्ध्वमभूदिदानीं ताभ्यामधोभागे जातेति वैपरीत्यम् । अथवा अनया जितत्वा-
देव पातालस्यापि अधस्तम्, न त्वधोभागे स्थितत्वादित्युभयत्रापि नारदस्य सत्यवाक्त्वम् ।
स्वर्गात्पातालं रमणीयं तदपि अनया जितमिति स्वर्गपातालाभ्यामियमतिरमणीयेति श्लोकात्तात्प-
र्यम् । ≡ **AI** केवलरू., क्रियो., अति., सङ्क.

(85) A very odd poetical fancy The present rumbling of clouds is supposed to be just a reverberation going on of a quarrel between the **घरट्ट**s in that city and the clouds. The purpose of the quarrel is well explained by N. thus : सक्तूनामामोदमाघ्राय पान्था भोजनार्थं तत्रत्यान् सक्तूस्त्यक्तुं न शक्नुवन्ति, मेघाश्च तन्गृहं प्रति उत्सुक्यन्ति इति सक्तुनिमित्तो मेघ-
घरट्टयोः कलहः । मेघाः पीडयन्ति सक्तुपरिमलैः घरट्टा जीवयन्ति । तेन मेघान्ता घरट्टाना च नित्यं कलहः । तेन घर्घरस्वरोऽद्यापि मेघान्न मुञ्चतीति वा । घरट्टा पान्थाह्न न ददति मेघाश्च द्यन्ति खण्डयन्तीति भावः । योऽतिरोपात्कलहं करोति घर्घरवस्त न त्यजति । ≡ **AI** two अति., छेका., संसृ.

(86) **AI** साङ्गरू. समा., सङ्क.

(87) For mythological reference cp. N 'वाणपुरी अपि रुद्रप्रसादाद-
नलावरुद्धेति प्रसिद्धिः ।—Also cp. notes on v I, 32 above. ≡ **AI** नि, छेका., सङ्क., उदा., संसृ.

(88) **AI** साङ्गरू., छेका., संसृ.

(89) The non-violation of पतिव्रताधर्म is thus explained : भर्तुः समुद्रस्य चन्द्रोदये वृद्धिर्दर्शनात्तस्या अपि तथा वृद्धिरचिता । “ आर्तार्ते मुदिते हृष्टा प्रापिते मलिना कृशा । मृते म्रियेत या नारी सा स्त्री ज्ञेया पतिव्रता ॥ ” इति स्मरणादिति भावः । About another suggestion of the verse M. says : तथा च यदगाराणां अतीन्दु-
मण्डलं औनत्यं व्यज्यते while N observes : अनेनाकाशगङ्गाया अपि कुट्टिमानामूर्ध्व-
भावत्वं सूच्यते । N. certainly is the right commentator here ≡ **AI** अति., उदा., सङ्क., छेका संसृ., वस्तु.

(90) **AI** जात्युत्प्रेक्षा, विशेष, संक.

(91) The mythological reference to this given by M : पुरा किल

मार्कण्डेयो हरेरुदरं प्रविश्य विश्वं तत्राद्राशीन् इति वक्ष्यन्ति । This mythological reference is explained in greater details by H. “पुरा किल एकाग्रीवीभूते जगति सप्तकल्पान्तजीवी मार्कण्डेयः तदर्णवजले मन्तरन् वटशाखामात्रावलाम्बितं बालकरूपिणं नागयणं पश्यन्, तं रक्षितुं तदन्ति-कं गच्छन् तेन भक्षितस्तदुदरं प्रविष्टः सन् पूर्ववदेव जगतां समस्तं वप्नु तत्र ददर्श इति भागवतवार्ता । N's observation on the verse : एकैकस्यापि वणिजो दृष्टे सर्वं वस्तु विद्यते इति भावः is not much warranted by the text. ≡ **Al.** श्रौतोपमा, छेका., वृत्त्य., संसृ.

(92) मलीमसं — cp. M : मलीमसं मलिनं सर्वाङ्गनीलं इत्यर्थः । अन्यथा पीतमध्यस्य अलेः पीतिम्ना एव व्यवच्छेदः । अतो गुणतोऽपि दुर्ग्रहमित्यर्थः । Also note M's remark on the verse : इह निश्चलस्यालेः गुञ्जनं कविना प्रौढवादेनोक्तमित्यनुसंधेयम् । ≡ **Al.** सामान्य, क्रिो., वृत्त्य., छेका., संसृ.. M holds भ्रान्तिमान् is suggested The possibility of मीलितं refuted by H thus : न च मीलितमिति वाच्यं ‘मीलितं उत्कृष्टगुणेन निष्कृष्टगुणस्य तिगोधानम् ; इह तु उभयोस्तुल्यगुणतया भेदाग्रहः’ इति दर्पणकारोक्तः, एणमद्भ्रमरयोश्च कृष्णगुणस्य उत्कर्षापकर्षनिश्चयासम्भवात् ।

(93) **Al.** विशे., अति., & संक्र.

(94) **Al.** विशे., उदा., लुप्तोपमा, अति., उप., सक., संसृ.

(95) Just as a difficult word or phrase is put a कुण्डलना or a circular mark round it to show its दुर्ग्राह्यता i. e. दुर्बोधता, similarly the invulnerable city was as though having a कुण्डलना in the form of the moat to suggest its दुर्ग्राह्यता (Note also the earlier reference to कुण्डलना in a different aspect) ≡ फणिभापितभाष्यफक्किका — For this reference cp. the following remarks of the various commentators. (i) फणिभापिता शेषोक्ता भाष्यस्य फक्किना ग्रन्थः तद्द्विपमा दुर्ग्रहा शेषव्यतिरिक्तेण ज्ञातुमशक्या । यथा भाष्यफक्किका वररुचिना कुण्डलितेति प्रसिद्धिः, शेष एव तदर्थं जानाति ।—N (ii) पतञ्जलिप्रणीतमहाभाष्यस्थकुण्डलितग्रन्थः ।—M (iii) फणिना अनन्तनागेन भापितमुक्तं रचितं यद् भाष्यं पाणिनिसूत्रविवरणग्रन्थविशेषः तस्य या फक्किका पूर्वपक्षस्तद्वत् विपमा दुर्जया दुर्बोधा च ।... फणिभापितभाष्यगता फक्किका दुरुहत्वेन बुद्धयविषयत्वात् कुण्टितबुद्धिभिः कुण्डलनां दत्त्वा परित्यक्ता । H **Al** लुप्तोपमा, अप., प्रतीयमाना क्रियो, संक्र.

(96) The face of Damayanti resembles the white lotus, hands the red lotuses, eyes the blue lotuses; and the other limbs on acc. of

their चम्पकगौरत्व resemble the चम्पक blossom. And thus दम्पयन्ती as if is a garland for the worship of cupid. That is the idea \equiv **Al** अति., नि., संक.

(97) **Al**. सापह्वोत्प्रेक्षा, पुनरुक्तवदाभास, संमृ.

(98) Note the two alternative explanations of **ab** and three of **cd** given in the translation. N. also gives another interpretation of स्थितिशालिसमस्तवर्णतां — “ यद्वा स्थितयो वर्णानामष्टौ स्थानानि ताभिः शालिनः समस्ता वर्णा अक्षराणि यस्याम् । ब्राह्मणा सलक्षणं वेदं यत्र पठन्तीत्यर्थः । ‘ अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा । जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च ॥ ’ इति शिक्षायाम् । Not very good. It leaves ‘ b ’ in a very awkward strait. स्वरभेद in interpretation 1 may be a भेद on account of many human speakers or नरकारितुरगादिशब्दानां भेद. \equiv **Al** अर्था., शब्दप्रकृतिश्लेष, संक., संसृ.

(99) The purport of the verse : अन्योऽपि ‘ सूर्यतेजसा ततो रात्रौ जिह्वा शीतलं मधुरं च वस्तु लेढि । ’ **Al**. समा., तद्गुण, उदा., प्रतीयमाना क्रियो., संक., वृत्त्य., संसृ., वस्तु.

(100) पूर्वोक्त एवार्थः जिह्वापदप्रक्षेपेण वर्णितः N अथानयैव भङ्ग्या राजभवनं वर्णयति ।—M. **Al**. समा., प्रतीयमाना, क्रियो, तद्गुण suggested by लुप्तोपमा in स्वरुचा; आर्थोपमा, संक., छेका., संसृ.

(101) The white coils of शेष correspond to moon; the blue लक्ष्म to Lord Visnu, and the yellow banner cloth to the पीतवासस् of Visnu. \equiv **Al**. अति., आर्थोपमा, संक.

(102) The mythological reference is thus annotated by H : पुरा किल वशिष्ठप्रत्याख्याते त्रिशङ्कौ विश्वामित्रेण स्वर्गं प्रति प्रस्थापिते देवगजेन च तस्मादधःपातिते, तं प्रति क्रुद्धेन विश्वामित्रेण त्रिशंकोरधिष्ठापनीयः नूतनः कश्चित् सर्गो निर्मातुमारब्धः ; ब्रह्मणः प्रार्थनया च ततो विरेमे इति महाभारतवार्ता । नूतनस्वर्गसृष्टौ तत्रत्यगङ्गामृष्टिरप्यावश्यकीति स्रग्दुमारब्धा सा ब्रह्मप्रार्थनया परित्यक्तेति भावः । \equiv **Al**. द्रव्योत्प्रेक्षा, वृत्त्य., छेका., संसृ.

(103) The bluish-white fluttering banner as described above, appeared like the early rippling current of the सूर्यतनया यमुना. Some say they seemed to be “ children of यमुना ” playing on the lap of their grand-parent in this case ! Not very necessary. \equiv **Al** तद्गुण, उप., नि., अति., उदा., छेका., संसृ.

(104) A verse which cannot be called very satisfactory. श्रीहर्ष is not very happy in his expression here. \equiv **Al** २ अति., छेका., संसृ.

(105) **Al** केवलरू. ३ अति., क्रियो., उदा., छेका., संसृ.

(106) **Al** अति., उदा., संक.

(107) **Al** आर्थोपमा, वृत्त्य., छेका., संसृ.

(108) **Al** स्व., केवलरू., बात्युत्प्रेक्षा, संक., छेका., संसृ.

(109) **Al** व्य, वृत्त्य., छेका., संसृ.

(110) The verse with some changes in **cd** is the same as the concluding verse of Canto I.

Canto III.

(1) **Al** स्व., वृत्त्य, छेका., संसृ.

(2) **Al** छेका., स्व., संसृ.

(3) A very fine उपमा S'riharsa was probably a poet with a Vedantic bent of mind. \equiv **Al** पू.

(4) Another verse showing the poet's acquaintance with Vedantic and Yogic details. cp. अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते । — Vik I 1.

(5) **Al** वृत्त्य.

(6) **Al** मध्ययमक, अन्त्ययमक, संसृ.

(7) **Al** नि., छेका., संसृ.

(8) **Al** श्रौतोपमा.

(9) Apropos the अशकुन in going towards the sun cp. “प्रत्यादित्यं प्रतिबुधं न गन्तव्यं शुभार्थिना ।” (quoted by H.), For the good omen suggested by हंसदर्शन cp. “काष्ठासु सर्वास्वपि दर्शनेन हंसस्य तावच्छुभसूचनं स्यात् । गच्छन् रवं तस्य शृणोति यस्तु प्रयान्ति नाशं दुरितानि तस्य ॥” (quoted by H. from वसन्तराजशाकुन). Verse 9 acc. to H is an instance of दर्पणसम्मतं चतुर्थे पताकास्थानम् । cp. तथा च दर्पणः — “अर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः । प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥” \equiv **Al** अति., वक्रोक्ति, सङ्क.

(10) Not only the सखीs were enjoying a smile at the cost of

दमयन्ती, but even the हंस did it, it seems, playfully imitating the हंसगति of hers! ≡ **AL.** लाटानुप्रास, छतोपमा, क्रियो., संसृ.

(11) **AL.** छेका.

(12) **AL.** श्रौतोपमा, वृत्त्य., संसृ.

(13) N has here given a number of different interpretations of some words, not to any particular purpose, except showing him to be a master of interpretation! Thus first giving the meaning given in the translation earlier, (i) he proposes to read वये for अये optionally and renders it as व्यर्थ पश्यर्थे वा । (ii) for किमर्थम् which M reads he reads किमित्थं and gives किमर्थे as a v l. meaning किंप्रयोजनम् —. Very simple indeed! (iii) He takes यावत् in 'a' optionally to mean “ याति इति याः, तद्वत् यावत् शीघ्रगामिपुरुषवद् (कियदूरमुपैष्यसि) (iv) व्यर्थे he proposes to read once with *a*, once with *b*. (v) for नु बाले he optionally reads नबाले and explains it as नबाले 'having new friends' (बवयोरभेदः). The friends, being new, have left Damayanti above ≡ **AL.** छेका., वृत्त्य., संसृ.

(14) **AL.** श्रौतोपमा, प्रतीयमाना क्रियो., परिणाम, रू., उप., संसृ., संक.

(15) The हंस says that दमयन्ती has not yet given up the childish pranks of attempting the impossible. N. notes an alternative interpretation for **cd** : स्मरस्य स्मरतुल्यस्य नलस्य मित्रेणानेन मल्लक्षणेन वयसा पक्षिणा ते इदं शिशुत्वं बालत्वं न खण्डितम्, अपि तु खण्डितप्रायमेव शीघ्रमेव नलप्राप्तेः करिष्यमाणत्वात् बालत्वं झटिति गमिष्यतीति भविष्यत्यपि भूतवदुपचारः । ≡ **AL.** काव्य., अर्था., विशे., सङ्क., अन्त्यानुप्रास, संसृ.

(16) **AL.** श्लेषपरम्परितरू., वृत्त्य., निरङ्गकेवलरू., छेका., काव्य., संसृ.

(17) **d** is a fine अर्थान्तरन्यास cp. the नैयायिक view : कारणगुणाः कार्य-गुणानारभन्ते । निदान — उपादानकारण. ~ N. proposes to read नाला as a separate word optionally and takes it to mean “ नलस्य इमे नालाः ”. Not very appropriate. ≡ **AL.** अर्थ., छेका., संसृ.

(18) **AL.** छेका., वृत्त्य., सङ्क., वस्तु

(19) **AL.** वृत्त्य., छेका. संसृ.

(20) **AL.** छे., छेका., संसृ. H does not countenance the pun herein.

(21) **cd** gives a दृष्टान्त for illustrating the truth of **ab**. M. rema-

rks : दोहदवशात् वृक्षा इव देवा उत्कटपुण्यवशाददेशकालेऽपि फलं प्रयच्छन्तीत्यर्थः । N. optionally takes **cd** to convey other aspect of Nala's greatness and not merely a दार्ष्टान्तिक. He says : वृक्षा अपि इष्टेन दोहदेन पूर्तेन खातेनालवालेन नला-
घोनाः सन्तः दोहदसेकसामर्थ्यादाकालिकं कोरकमुद्गिरन्ति इत्यपि श्रेयम् । अन्योऽपीष्टो वश्यः
सन् स्वर्गफलतुल्यं वस्तु ददाति । ≡ इष्ट & पूर्त — इष्टं is the performance of
sacrifices. पूर्त is acts of charity like digging of wells, gifts of food etc.
cp. “वापीकूपतडागादिदेवतायतनानि च । अन्नप्रदानमारामाः पूर्तमर्थ्याः प्रचक्षते ॥ एकाम्रिकर्म-
ह्वनं त्रेतायां यच्च हूयन्त । अन्तर्वेद्यां च यदानमिष्टं तदभिधीयते ॥ ” Also cp. H : इष्टं
पूर्तं ~~च~~ श्राद्धतत्त्वे हारीतः — अग्निहोत्रं तपः सत्यं वेदानां चानुपालनम् । आतिथ्यं वैश्व-
देवं च इष्टमित्यभिधीयते ॥ कूपारामतडागादि देवतायतनानि च । अन्नप्रदानमारामाः पूर्तमि-
त्यभिधीयते ॥ ≡ **AL** इ., प्रतिवस्तूपमा.

(22) The हंस is giving a number of apparent lies; for all things which it says are not facts probably, but intentional exaggerations. And H. very nicely defends these : ईदृशवाक्यानां विवाहघटकत्वान्न मिथ्यात्वनि-
बन्धनं पापम् । यथा महाभारते—‘ न नर्मयुक्तं वचनं हिनस्ति न स्त्रीषु राजन्न विवाहकाले ।
प्राणात्यये सर्वधनापहारे पञ्चानृतान्याहुरपातकानि ॥ ’ ≡ **AL** अति., आर्थोपमा, सङ्क.,
छेका., वृत्त्य., संसृ.

(23) Here we have the वैयाकरण in श्रीहर्ष getting the upper hand.
≡ **AL** समा., वाक्यार्थहेतुक काव्य., सङ्क., M however observes : अत्राभिधायः
प्रकृतार्थमात्रनियन्त्रितत्वाल्लक्षणायाश्चानुपपत्त्यभावेनाभावदप्रकृतार्थप्रतीतिश्च निरेव ।

(24) The विरोध apparent in the bracketed portion at the end of the translation is removed by taking the translation of **d** as given in the translation. The summing of this verse is extremely well done by H अत्रायं सरलार्थः — आश्रितब्राह्मणेभ्यो यथोपयुक्तं वृत्तिदाता नलः शास्त्रानुसारेण यज्ञं
विधाय तत्र च देवेभ्यो धृतं हुत्वा शास्त्रानुसारेण यथा तदवशिष्टं खादति तथा राज्यान्तर्गतां
भूमिं ब्राह्मणेभ्यो दत्त्वा तत्सहितमेव सर्वं राज्यं पालयति इति । तत्र च यत् पूर्वं सुङ्क्ते तत्प्र-
थममेव भवति न पुनः शेषम्; किन्तु अत्र तत् शेषम्; तथा यत् अन्त्यं सुङ्क्ते तत् शेषमेव
भवति न पुनरशेषम्; किन्तु अत्र तत् अशेषमित्यत एव आश्चर्यमिति भावः । नलो दाता
यागकर्ता च इति स्थूलार्थः । ≡ श्रोत्रिय—cp. ‘ जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते ।
विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते । ’ quoted by N. ‘ एकां शाखां सकल्पां वा
षडभिरङ्गैरधीत्य वा । षट्कर्मनिरतो विप्रः श्रोत्रियो नाम धर्मवित् ॥ ’—देवल quoted by H.

(25) इष्टदेवं — cp N : इष्टदेवं इष्टा यजिकर्माकृता देवा येन । इष्टाः प्रियाः देवा यस्येति वा । इष्टो हितश्चासौ देवो राजा च इष्टदेवतारूपं वा नामेति शिरश्चालने । **cd** also have a suggestion : अथ च प्रसन्नं देवं ब्रह्माण इन्द्रं वा घनादीनि सर्वेऽपि याचन्ते । So also they solicited of this लोकनाथ नल. **≡ AL.** लुप्तोपमा, अर्था., सङ्क., वृत्त्य., छेका., संसृ. वस्तु.

(26) The reference to Nalakubara and Rambha has already occurred earlier. (cp. v. II 37) **≡ AL.** अति., केवलरू., सङ्क., वृत्त्य., छेका., संसृ.

(27) “ हा हा हूहूश्चैवमाद्या गन्धर्वास्त्रिदिवौकसाम् ” इत्यमरः । Note M : गायन् यद्यस्मत् हा हेत्यशोचि शोचितः तेनैव कारणेन नाम्नापि हा हा अभूत् । न त्वालापाश्वरानुकारादिति भावः **≡ AL.** अति., वस्तु.

(28) If Indra would have noticed the रोमाञ्च he would have thought that it was due to the sentiment of शृङ्गार in शची's mind for Nala ! And this would have been a hapless position for S'aci indeed ! The poet has been mischievously silent about the real cause of S'aci's horripitation (i) admiration or (ii) अनुराग. But anyway (i) Indra's eyes being suffused with tears and (ii) शची's गुण्य together brought about the non-perception of S'aci's horripitation by Indra. **≡ AL.** पदार्थहेतुक काव्य., अति., भा., सङ्क., छेका., वृत्त्य., संसृ.

(29) Parvati also being afraid that नलगुणाकर्णन may create in her love for Nala, and this would be against पातिव्रत्य and S'iva's noticing it would be very bad resorted to closing the ears by her अङ्गुलि under the pretext of कर्णकण्डूयन when नल's excellences were being heard by S'iva She might have straight way walked away to avoid such a difficult situation. But she being अर्षेऽशम्भु could not do so. So she had to do in this way. **≡ AL.** व्या., अति., सङ्क., अर्था., छेका., संसृ.

(30) विधातृ's consort is speech (वाग्देवी), विधातृ tried to curb that speech under the pretext of silence observed for religious practices. But little did that वेदजड विधाता, know that already वाग्देवी had embraced Nala and enjoyed his company ! (M. says that the consort of ब्रह्मा is वाणी —(i) वाग्देवी & (ii) वर्णात्मिका. Both were attempted to be restricted and in both cases Vidhi failed ! M. explains रसस्य तृप्तां and

वक्राम्—in two ways consequently : ‘रसस्य वृत्ताम्’—(१) तद्रागसन्तुष्टां (२) शृङ्गा-
गादिरसपुष्टां च । ‘वक्राम्’—(१) प्रतिकूलकारिणीं (२) वक्रोत्तयलङ्कारयुक्तां च । And
he remarks in conclusion : अत्र प्रस्तुतवाग्देवीवृत्तान्तवर्णनाद् अप्रस्तुतवर्णात्मकवाणी-
वृत्तान्तप्रतीतिः प्रागुक्तगीत्या ध्वनिरेवेत्यनुमन्धेयम् । N observes : अन्योऽपि छान्दसो
विरक्तां अनुरक्तां वा स्वस्त्रियं न जानाति । ≡ **Al.** समा., अप., काव्य., छेका., संसृ.

(31) cp. N : विष्णोः सकलभूतस्वरूपत्वेन नलोऽपि विष्णुरेवेति तदालङ्घनेन
पातिव्रत्यक्षतिः विष्णोरीर्ष्या च नाभूदित्यर्थः । The description in the last few
verses has been justified by M by the following remark : अत्र शच्यादिवि-
त्तच्चाञ्चल्योक्तः नलसौन्दर्ये तात्पर्यान्नानौचित्यदोषः । S’riharsa has paid in this verse
a homage to Visnu. Earlier he has paid homage to S’iva and hence he
was not clearly a bigot

(32) In this verse two ideas have been mixed. Firstly that the
creator, after creating the beautiful face of Nala, created (the inferior
creation viz. the सकलङ्क) moon of the fullmoon day. This was lack of
commonsense or taste. But it was not a uniform characteristic of
creator. It seems that at another time he realised this folly of his and
so while attempting again to create full moon, realised the uselessness
of that task and he threw up the unfinished moon on the head of S’iva
(which it is since decorating). N. nicely sums up : पूर्णकलमेककलं च चन्द्रे
यद्यप्येक एव ब्रह्मणः पाणिर्निमाति तथापि कार्यभेदान्मूर्खत्वं विश्वत्वं कालभेदादुपचर्यते ।
चन्द्रादपि रमणीयं तदाननं इति भावः । ≡ **Al.** two काव्य., अति, संक., व्यतिरेकध्वनि.

(33) Three स्वाभाविक things are poetically imagined to be caused
by the sense of shame on the part of the moon. ≡ **Al.** समा., पर्याय,
अति., लाटानुप्रास, अन्त्यानुप्रास, वृत्त्य., संसृ, (मल्लिनाथस्तु अतिशयोक्तिस्थाने प्रती-
यमानोत्प्रेक्षामाह ।)

(34) A very odd fancy certainly. ≡ **Al.** व्य., अति., वृत्त्य., छेका.,
संसृ.

(35) 14 + 18 = 32 चतुर्दश & अष्टादश विद्याः—‘ अङ्गानि वेदाश्चत्वारो
मीमांसा न्यायविस्तरः । पुराणं धर्मशास्त्रं च विद्या हेताश्चतुर्दश ॥ आयुर्वेदो धनुर्वेदो
गान्धर्वश्चेत्यनुक्रमात् । अर्थशास्त्रं परं तस्माद्विद्या ह्यष्टादश स्मृताः ॥ Also cp. H: विद्यानां
चतुर्दशत्वमष्टादशत्वं चाह प्रायश्चित्ततत्वे विष्णुपुराणम्—“ शिक्षा कल्पो व्याकरणं निरुक्तं छन्दसां
चितिः । ज्योतिषामयनं चैव वेदाङ्गानि वदन्ति षट् ॥ अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः ।

धर्मशास्त्रं पुराणं च विद्या ह्येताश्चतुर्दश ॥ आयुर्वेदो धनुर्वेदो गन्धर्वश्चित्ते ते त्रयः । अर्थशास्त्रं चतुर्थं च विद्या ह्यष्टादशैव तः ॥ ” ≡ **AL.** अप., वाच्या क्रियो., संक., छेका., वृत्त्य., संस्त., वस्तु, (beauty of tee:h suggested by the idea)-

(36) In point of beauty the king excels cupid, in prosperity Indra, in क्षमा (पृथ्वी) धारण S'esa. and in forbearance Buddha. Reference to Buddha is very important Shows Buddha held in high esteem by our poet ≡ **AL.** श्ले., व्य., यथा., संस्त.

(37) cp. N : गरुडः सपक्षः वायुरचाक्षुपः मनोऽगुपरिमाणमिति प्रसिद्धिः । तद्विपरीता अपि तदश्वा वेगेन गरुडादिरूपा जाता इति भावः । इव-योजना वा कर्तव्या । ≡ **AL.** वैशिष्ट्यरूपक, अर्था., सङ्क., छेका., वृत्त्य., संस्त.

(38) नदीमातृक — ‘ देशो नद्यम्बुवृष्ट्यम्बुमम्पन्नब्रोहिपालितः । स्यान्नदीमातृको देवमातृकश्च यथाक्रमम् । ’ बाणधारापवनाशनानाम् — cp. N. दैर्घ्येणागुगामित्वेन प्राणहर्त्वेन बाणानां पवनाशनत्वम् । प्राणानां पवनत्वात्तैरेव तेषां सुभिक्षमिति भावः । ≡ **AL.** केवलरू., छेका., संस्त.

(39) The भुज was कण्डूलमावं भजत्; hence the यशस् born of it had also कूलकषत्व habit which is just like कण्डूलभाव. कारणगुणा कार्यगुणानारभन्ते । श्रीहर्ष shows himself to be a न्याय-expert ! But the idea intended is not conveyed very satisfactorily. In the intended idea दिक्s correspond to banks and fame to river. ≡ **AL.** रू., क्रियो., श्रुत्य., छेका., संस्त.

(40) But as the things mentioned in the translation of **abc** above are not there, so नल remains असंख्येयगुण ! By the way परार्ध was the highest mathematical number of श्रीहर्ष's times. ≡ **AL.** अतिशयोक्ति-त्रयम् अति., संक., छेका., संस्त.

(41) **AL.** छेका., छुत्तो., अति., संक.

(42) **AL.** आर्थोपमा, छेका., वृत्त्य., अति., संस्त.

(43) **AL.** केवलरू., अर्था., छेका., संस्त.

(44) The meaning is that the swan says it can be absolutely relied upon by Damayanti in confidence cp. The implied similarity-यथा ह्यसती दुश्चरे नीरन्ध्रस्थाने रुद्धा नान्यमेति तद्वद् इति भावः — M. ≡ **AL.** समा., काव्य., छेका., संस्त.

(45) **AL.** भ्रौतोपमा (The उपमा is not a happy one; but for its defence see N's comments on next verse.

(46) cp. N : पूर्वश्लोकेऽम्बुजिनीदृष्टान्तेन सर्वथा दुष्प्रापत्वं सूचितम्, इदानीमाश्र-
वनीदृष्टान्तेन कालान्तरे प्राप्यते इति सूचितम् । ≡ **Al** श्रौतोपमा.

(47) **Al** अर्था., छेका., संसृ.

(48) **Al** सम, समा., तुल्य., अनुमान, संक.

(49) **Al** निरङ्गुल., द., संक.

(50) **Al** काव्य., छेका., संसृ.

(51) cp. N : सकलेनापि जन्मना यत्सर्वज्ञत्वं ब्रह्मगार्जितं तदेकस्यास्तवान्यथाकरणे
तद्वै गमिष्यतीति मिया नलैनैव योजनीयेति भावः । समुद्रं तरीतुं काचिनौर्भवति, जनापवादा-
गेव तरीतुं न कापीति भावः । ≡ **Al** परम्परितरू., छेका., संसृ.

(52) **Al** छेका., अन्त्यानुप्रास, वृत्त्य., संसृ.

(53) The author here explains why the swan did not straight-
way announce Nala's love for Damayanti and ascertain next whether
Damayanti similarly loved Nala. The explanation is that the deep
heart of great persons like Damayanti, should be known by an
attempt to fathom it and then only the matter should be directly broa-
ched; just as a bathing place should be recommended in a deep pool
after making a good fathoming of the pool ≡ **Al** अ. दीपक, सङ्क., छेका.,
संसृ.

(54) मौलि — मस्तक (N. H); केशवन्ध (M) cp. M : किञ्चित्तिरश्चीना स्वभा-
वादीपत्साचीभूता विलेला आयासविलुलिता मौलिः केशवन्धो यस्याः सा । ' मौलयः संयतः
कचाः ' इत्यमरः । Both interpretations are equally good. ≡ **Al** व्य. वृत्त्य.,
छेका., संसृ.

(55) **Al** श्रौतोपमा, काव्य., संक छेका., संसृ.

(56) The verse clearly aims at more than one छिष्ट phrases. The
translation fully brings the senses out. A few supplementary anno-
tations which become necessary are — सतां स तावत्खलु दर्शनीयः — cp.
' शेचनं चन्दनं हेम मृदङ्गं दर्पणं मणीन् । गुरुमग्निं तथा सूर्यं प्रातः पश्येत्सदा बुधः ॥ '
quoted by M. The greatness of the great, like the हंस, suggested in
cd is : सतां स्वभावोऽयम् । अन्यापराध स्वात्मन्यारोपयन्ति । N. also notes that
this आदर्श in the form of the हंस is a novel one; when the धर्म ' सागस्त्व '
is reflected but not धर्मी. The normal आदर्शs reflect धर्मी as it is before
it. This आदर्श reflects a धर्म and not the धर्मी. ≡ **Al** अति., काव्य., सङ्क.

(57) **Al** काव्य., श्रौतोपमा, छेका, संसृ.

(58) The suggestion is that your sight itself is an end in itself, the highest favour imaginable. But N. observes: अयममिप्रायः — चन्द्रस्य लोकानां नेत्राह्लादकत्वमेव, न त्वजरा मरत्वादिकगणसामर्थ्यम्, तथा त्वदृशानामपि दर्शनेन नेत्राह्लादकत्वमेव, न त्वधिकाभिलाषकरणसामर्थ्यमिति तस्याभिमानोत्पादनेन नलप्राप्तिपर्यायव-
सायी मम संतोष इति सूचितम् । तस्मादथवा मम नलप्राप्तिः तथा यतस्वेत्यर्थः । ≡ **Al**.
द., छेका., संसृ

(59) cp N : अथ च सलज्जत्वाद्रक्तं न शक्यते इत्याह — रे द्विजराज, का स्त्री पाणिग्रहे विवाहेऽभिलाषं इच्छां निर्लज्जा सती प्रकटयेत् । अपि त्वेवं प्रौढैव कथयति न बाले-
त्यर्थः । ≡ **Al** द., २ अर्था., श्रुत्य., वृत्त्य., संसृ.

(60) **Al** अति., आर्थोपमा, छेका., वृत्त्य., संसृ., अलङ्कारध्वनि.

(61) मन्दाक्षर — M. takes differently : मन्दा समिद्धार्था अक्षरमुद्रा द्विज-
राजपाणिग्रहत्यक्षरविन्यासो यस्मिन् तत्तथा । ≡ **Al** यम., समासगा उप., संसृ.

(62) Thus the swan requests for an elucidation; and suggests that not only it is eligible to listen to that thing; but it can help in its realisation. ≡ **Al**. श्रौतोपमा, छेका., संसृ.

(63) Even the अतीन्द्रिय ब्रह्मन् can be realised by efforts; then your objective (Nala) who is in your अन्तःकरण can certainly be achieved. ≡ There is a v. l. अवाप्यते for अर्थाप्यते read by N and he renders **ab** in two ways :—(i) " Why this (talk of दुर्लभत्व of नल) (किमियत्) you shall attain (अवाप्यते) the object which is then in the mind of yours. " (ii) " That (Nala) who is in your mind, I have understood [अवाप्यते (मया)]; why this (concealing) of your part? " ≡ जिह्वेतैः — अकुटिलैः कुशलधीभिः (M) अनलसैः (N) अनलसैः उद्योगिभिः जनैः (H) ≡ H takes **ab** still differently : Why is it that you are treasuring (अर्थाप्यते) this secret which is there already in my mind (i e which I have already guessed correctly) (चित्तैकपक्षां विद्यते). ≡ About c N refers to the S'ruti quotation : " यतो वाचो निर्वर्तन्ते अप्राप्य मनसा सह " and H. refers to " यन्मनसा न मनुते । " ≡ This verse shows S'rīharsa as a Vedantin. ≡ **Al**. अर्था., अ., छेका. संसृ.

(64) The verse is introduced by M. as : अथ मयि मृषावादित्वशङ्कया

वक्तुं संकोचः तच्च न शङ्कितव्यं इति त्रयेणाह — ईशेत्यादि । ≡ N. introduces the verse as : मदुक्तमज्ञानत्रेवाभिमानेन ज्ञातमिति वदमीत्याशङ्क्याह—ईशेति । ≡ मृषान० नज्ञम् ; N. interprets in two ways : (i) " One who is foremost (उपज्ञ) in truthfulness (मृषानभिज्ञता) and appreciativeness (रसज्ञता) and who is omniscient (समज्ञ). " (ii) The same as M; and he annotates further : एवं सत्यवादिना प्रथमं कस्मादुत्पन्ना इति जिज्ञासायां तस्याः प्रथमोत्पत्तिकारणत्वेनाहमेव ख्यात इति एवंप्रपञ्चं मां जानीहि इति वा । N. also takes अज्ञं in a different way optionally in construction of the sentence मृषा० समज्ञं मां अज्ञं इति अञ्च जानीहि—Take me, if you want, as a fool,—me, who am मृषा० समज्ञं (acc. to interpretation I). ≡ The अणिमा सिद्धि —one of the eight siddhis of the Lord. cp अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥ इति सांगव्यकौमुद्यां वाचस्पतिमिश्राः (quoted by H). ≡ **AL.** आर्थोपमा, यम., अन्त्ययमक, छेका., वृत्त्य, संसृ.

(65) N. notes this interpretation of **cd**; and also gives another interpretation reading अद्धा अपथात्—‘ताभ्यः श्रुतिभ्यः ह्रियेव अद्धा निश्चयेन अपथात् अपथ कुमार्गे प्राप्य...न चलति न व्यभिचरति । यतः सता सह सङ्गः स एव गुणस्तेन नद्धा सम्बद्धा । सत्सङ्गेन काचिद्यथा न व्यभिचरति । वेदसाहचर्यात् मद्वाणी सत्यैवेत्यर्थः ।...अपथान्कुमार्गान् प्रति न चलति गच्छति किन्तु समीचीनमार्गान्प्रत्येव गच्छतीति वा । ’ And in conclusion he observes : सञ्शोभनः सङ्गः सन्धिर्यस्व तेन गुणेन दृढया रश्मनया बद्धा काचिद्यथा न चलति तथेयमपि । मद्वाण्याः श्रुतयः प्रतिवेशिन्यो भवन्ति । अत एव तत्सदृशमेव व्यवहरति नान्यथा । The N. S edition reads अद्धा पथात् = सत्यपथात् ≡ **AL.** ममा., गुणहेतूप्रेशा, वृत्त्य., अन्त्यानुप्रास, संसृ.

(66) **AL.** केवलरू., नि., वृत्त्य., छेका., संसृ.

(67) **AL.** समङ्गश्लेष, वृत्त्य, छेका., संसृ.

(68) **AL.** साङ्गरू., छेका., संसृ.

(69) **AL.** काव्य, अर्था., सङ्क., वृत्त्य., छेका., संसृ.

(70) **AL.** अ, छेका., वृत्त्य., संसृ.

(71) **AL.** अर्था., काव्य., उप. छेका., संसृ.

(72) **AL.** छेका.

(73) cp. M's introduction to the verse : अथ तथा वक्तुं न शक्यते ।

तर्हि ततः अन्यत् तवेप्सितं करिष्ये प्रतिज्ञाभङ्गपरिहारय इत्याह । \equiv **Al** अर्था., छेका., वृत्त्य., संसृ.

(74) **Al** क्रियो., छेका., संसृ.

(75) The Vedas are always प्रणवपुरस्कृत. If the idea of my अन्यदान is like 'Veda' in your heart, make it सप्रणव by prefixing the प्रणव of 'निशा having another lover than moon'. Just as the latter is impossible, equally impossible is the former \equiv **Al** नि., परम्परितरू., सङ्क., छेका., संसृ.

(76) **Al** नि., अति., समा., छेका., संसृ.

(77) Damayanti takes a leaf from the Hamza's book; and with a trenchant humour, strikes back at him orally ! \equiv N. observes : त्वं चेन्नाङ्गीकरोषि तर्हि अग्नावात्मघातं करिष्यामीति तस्य पुरस्तात् कथयेति भावः । \equiv **Al** पदश्लेष, अन्त्यानुप्रास, संसृ.

(78) cp. N : वेद्वाचामसत्यत्वे मद्वाचामसत्यत्वं नान्यथेति भावः । \equiv **Al** अप्र., अर्था., सङ्क.

(79) **Al** काव्य., अर्था., संसृ.

(80) N. understands **ab** somewhat differently : "Can your offices be used for any higher goal than my being this (Nala's) sole servant ?" नलदासीत्वादन्यन्न प्रार्थय इति भावः । नलस्य दासीत्वं सम्यक् अन्यस्य मर्दिनीत्वं न इत्याह । \equiv **Al** ट., यम., संसृ.

(81) पद्ममुखः — (i) lotus-faced (ii) अथ च पद्मो निधिर्मुखमादिर्यस्यैवंभूतो निधिः स नवनिधिरूपः H: quotes a reference to अष्ट निधिस—अष्टौ निधीन् आह व्यासः —“ पद्मस्तथा महापद्मः शङ्खो मकरकच्छपौ । मुकुन्दकुन्दौ नीलश्च निधयोऽष्टौ प्रकीर्तिताः ॥ ” \equiv **Al** काव्य., केवलरू., पद., छेका., वृत्त्य., संसृ.

(82) cp M : “अत्र तत्त्वार्थश्रवणमनननिदिध्यासनसम्पन्नस्य ब्रह्मप्राप्तिदुःखोच्छेदलक्षणो मोक्षो गुर्वयत्त एवेत्यर्थान्तरप्रतीतिर्विनिरेव । अभिधायाः प्रकृतार्थनियन्त्रणादिति सङ्क्षेपः । \equiv N. also refers to this suggestion and then quotes : श्रोतव्यः श्रुतिवाक्येभ्यो मन्तव्यश्चोपपत्तिभिः । मत्या च सततं ध्येय एते दर्शनहेतवः ॥ ” \equiv **Al** विकल्प, छेका., संसृ., उपमाध्वनि.

(83) **Al** छेका., अन्त्यानुप्रास, संसृ.

(84) N. gives an optional rendering of अस्तखलोक्तिखेलात् — अस्तः

क्षितः खलोक्तीनां खलदुर्वचनानां खलो विलासो यस्मिन् । हंसतुल्यः उपकारी अन्यो नास्ति
इति दुर्जना अपि यथा तव कीर्तिं वर्णयन्ति तथा कुरु इत्यर्थः । ≡ **AL** परम्परितरू.,
छेका., वृत्त्य., संसृ.

(85) When the हंस is not prepared to give others' lives to them, whence the possibility of its giving its own life for others! Said in joke; not seriously. ≡ The line **a** has a veiled reference to persons like जीमूतवाहन acc. to comm. Some persons famous for such a त्याग are enumerated in a verse quoted by N : “ कर्णस्वचं शिबिर्मांसं जीवं जीमूतवाहनः । ददौ दधीचिरस्थीनि किमयेयं महान्मनाम् । ” ≡ **AL** अति., विरो., सङ्क.

(86) **AL** केवलरू., वृत्त्य., सङ्क.

(87) **AL** परिणाम, छेका., अन्त्यानुप्रास, संसृ.

(88) स्वं निपुणं भणन्तः — cp. N : प्राणाधिकं मूल्यमर्हन्तः एतेऽस्माभिरल्पेन मूल्येन लब्धा इति वयं कुशला इति सन्तुष्यन्ति । ≡ **AL** व्य., छेका., वृत्त्य., संसृ.

(89) **AL** काव्य., अनु., वृत्त्य., संसृ.

(90) **AL** समङ्गश्लेष, शब्दश्लेष, अर्थश्लेष, अति., परिणाम, नि., अर्था., सङ्क.

(91) तीक्ष्णा कुशाग्रतुल्या शिष्यस्य प्रतिभा प्रज्ञा गुरुपदेशमिव गुरुपदेशात्पूर्वमेव शास्त्रार्थं गृह्णाति is the remark of N. on c. ≡ **AL** श्रौतोपम¹, अ., सङ्क, छेका., संसृ.

(93) **AL** द., विश., सङ्क.

(94) **AL** द., क्यङ्गता उप., संसृ.

(95) For धरातुरासाहि मदर्थयाञ्चा, N has a curious different explanation with a different splitting as: धरातुरा अहिमदर्थं याञ्चा cp N : प्रकारान्तरं तु — धरातुरा धरावत्पृथ्वीवत् अतुरा अनुत्ताला, अवेगा वा पूर्वोक्ता प्रसिद्धा वा । याञ्चाविशेषणम् । हि निश्चितम् । अन्यत्पूर्वम् । धरवत्पर्वतवत् अतुरा वा । स्वस्थेन समयं दृष्ट्वा न सोत्तालेन इत्यर्थः । यद्वा — हे अहिमदर्थं अहीन्मथ्नाति अहिमद्वरुडः तमर्थयेत मित्रत्वं प्राप्तं प्रार्थयेत तत्संबोधनम् । गरुडतुल्यपराक्रम इत्यर्थः । अन्यत्पूर्ववत् । ≡ **AL** काव्य., केवलरू., छेका., संसृ.

(96) **AL** काव्य, छेका., यम., संसृ.

(97) **AL** छेका.

(98) N. reads परस्पर्धितया for स्मरस्पर्धितया and comments : परस्पर्धि-
तया, अन्योन्यस्पर्धया । हरशत्रुः स्मरः हरस्योन्मत्तं धत्तूरकुसुमं हर्षजनकं दृष्ट्वा मयाप्यु-

न्मनं जनं प्राप्य हर्षितव्यम्, तथा हेष्णापि कान उन्मत्तं प्राप्य हृष्यति चेत् ममापि कामा-
युधसुन्मत्तं पुष्पं प्राप्य हर्षितव्यमिति अन्योन्यस्पर्धा । शत्रोरस्त्रादि लब्ध्वा सर्वोऽपि तुष्यति ।
कामोऽपि उन्मत्तं पिशाचं हरसेवकं अमाद्य हर्षं धत्ते । शत्रुवस्तुलाभादित्यर्थः । ≡ **AL.**
प्रकृतिश्लेष, दीपक, क्रियो., अन्त्यानुप्रास, संसृ.

(99) **AL.** छेका.

(100) **AL.** काव्य., तुल्य., छेका., संसृ.

(101) A verse in which too much is compressed in few words;
and hence the sense becomes somewhat clouded. Cp. N.'s comments
on the verse which are illuminating : हे भूमि, तपोभिः पुण्यैः अद्य त्वां लब्ध्वा
प्राप्य अमृततृप्तिं विभाजां पीयूषपानजनिततृप्तिस्तुल्यतृप्तिभाजां तस्य नलस्य बहिरिन्द्रियाणां
चक्षुरादीनां केवलानां स्वदेवभूयं 'आदित्यश्चक्षुर्भूत्वाक्षिणी प्राविशत्' इत्यादि श्रुतिसिद्ध
स्वीयं देवत्वं चरितार्थं कृतकार्यमस्तु । एतावत्कालं शब्दमात्रेण तेषां देवत्वमभूत्, इदानीं
त्वल्लाभेनामृततुल्यत्वाद्देवत्वं सार्थकं भविष्यतीत्यर्थः ।...अन्यस्यापि आकृष्टेन्द्रियस्य अनशन-
नियमवतः परब्रह्म ध्यायतः पुण्यैः तदेव ब्रह्म लब्ध्वा मोक्षलक्षणानन्दभाजो देवत्वं सार्थकं
भवतीत्युक्तिः । बहिरिन्द्रियाणां निजव्यापारेष्वप्रवृत्तिः तपः । विषयभोगाभावश्चोपकाराः ।
अमृतपाने हि देवानां देवत्वं, एवं त्वल्लाभे तदिन्द्रियाणामपि देवत्वं कृतार्थमस्तु । ≡ **AL.**
समा., छेका., संसृ.

(102) **AL.** क्रियो.

(103) Now starts the description of the कामदशाः of Nala. The
कामदशाः are ten in all — 'नयनप्रीतिः प्रथमं चित्तसङ्गस्ततोऽथ सङ्कल्पः । निद्रा-
च्छेदस्तनुता विषयनिवृत्तिस्त्रपानाशः ॥ उन्मादो मूर्च्छा मृतिरित्येताः स्मरदशाः स्युः ॥'
We are now described these acc. to the following scheme : चक्षुःप्रीतिः
(vv. 103-4) ; मनःसङ्ग (v. 105) ; संकल्प (vv. 106-7) ; जागर and अरति (v.
108) ; कार्यावस्था (v. 109) ; लज्जात्याग (vv. 110-11) ; उन्माद (v. 112) ; मूर्च्छा
(v. 113) ; and there should not be the last stage मरण says the हंस
(in v. 114). ≡ **AL.** पदश्लेष.

(104) **AL.** अति.

(105) N has interpreted **cd** in many optional ways : (i) 'And
his mind solely devoted to you, does not waver (at all), like a
picture (चित्रं = चित्रमिव)'. N. adds here : विरहव्यथया चञ्चलेन भवितव्यम्,
तच्च यदा चित्रमिव निर्व्यापारं जातं तत्राश्चर्यं इत्यर्थः । (ii) 'No wonder that his

mind, solely devoted to you does not feel attracted by anyone else. ' N. here probably intends तन्न for तत्र. (iii) " That his picture (चित्र) of yours captivates his mind solely devoted to you, is no wonder. " (iv) " No wonder that his mind solely attached to you, does not look at other attractive things (चित्र) at all. ' (v) " There is no wonder, if his mind, solely devoted to you, sees this picture of yours (चित्र आक्रामति) " reading चित्र for चिन्. Normally चित्रदर्शन is excitant but here it is दमयन्ती's चित्रs hence no wonder. (vi) The last interpretation is the same as the M.'s accepted by us in translation. ≡ **AL.** विरो., क्यङ्गा उप, अर्था., ममङ्गश्लेष, काव्य., संसृ.

(106) The verse expresses two ideas in the main. In the first half that Damayanti is ever present in the mind of Nala; and secondly on acc of constant meditation on Damayanti and the consequent lovesickness, Nala is heaving heavy sighs continuously. On these ideas a poetic contradiction is based and explained. दमयन्ती ascends the सोपानतति of नल's सङ्कल्पs. It is she, therefore, who should be fatigued and sighing. But the sighing is done by Nala! This is to be explained poetically as happening on account of the identity of the two by Nala's constant meditation ≡ **AL.** केवलरू., असङ्गति, क्रियो., संक.

(107) **AL.** अति.

(108) **AL.** तुल्य., छेका., संसृ.

(109) Even under such conditions he competes successfully with Cupid in beauty; and also in point of अनङ्गत्व (this latter is by suggestion). **AL.** विश., अति., काव्य., सङ्क., छेका., संसृ.

(110) On **acp** H. : ...एनसोऽपि पापादपि पापजनकीभूतपैशाचविवाहादिव्यापारादपीत्यर्थः...। " सुप्तां मत्तां प्रमत्ता वा रहे यत्रोपगच्छति । स पापिष्ठो विवाहानां पैशाचः कथितोऽष्टमः ॥ " इति मनुवचनात् पैशाचविवाहस्य पापजनकत्वं बोध्यम् । ततश्च " एनसोऽपि पापादपि ' राक्षसो युद्धहरणात् ' इत्यादिच्छलादिरूपात् " इति नारायणदिव्याख्यानं हेयम् । " चतुरां ब्राह्मणस्याद्यान् प्रशस्तान्कवयो विदुः । राक्षसं क्षत्रियस्यैकं आसुरं वैश्यशूद्रयोः ॥ " इति याज्ञवल्क्येन क्षत्रियपक्षे राक्षसविवाहस्य प्राशस्त्यस्यैवाभिधानात् कृष्णादीनां रक्षिमणीहरणादिदर्शनाच्च । ≡ **AL.** क्रियो.

(111) For **ab cp.** अज्ञातनिदाना हि लज्जामाजिनो भवन्ति ' इत्यर्थः । For सांक्रामिकी रुक् **cp.** " अक्षिरोगो ह्यपस्मारः क्षयः कुष्ठं वसूरिका । दर्शनात् स्पर्शनात्

दानात् संक्रामन्ति नगरम् ॥ ” - quoted by M. also cp. : अक्षिगेगः ज्वरः कुष्ठं
तथापस्मार एव च । सहस्रुक्त्यादिमन्त्रान् संक्रामन्ति नगरम् ॥ ” quoted by N. ≡

Al श्रौतोपमा, प्रतीयमाना क्रियो., छेका., संमृ.

(112) This is a description of उन्मादावस्था. ≡ **Al** दीपक.

(113) Ref. to island in यमुना. Has it any geographical significance? ≡ **Al** रु.

(114) सा दशा (दशमा दशा) खपुष्पकल्पा अस्तु, कदापि मा भूदित्यर्थः । -M. ≡
Al पुनस्तवदाभास, केवलरू., नि., संक., वस्तु.

(115) **Al** अन्त्ययमक, वृत्त., सक., संमृ.

(116) N. notes the pun in some words : अथ च - वैदर्भी काव्यरीतिः
गुणैः श्लेषादिभिः अलङ्कारैः । अन्यदपि विशालैर्दोरकैः आकृष्यते । M. observes the
दृष्टान्त in the verse एतेन नलस्य समुद्रगाम्भीर्ये दमयन्त्याश्चन्द्रिकासौन्दर्ये च व्यज्यते । ≡
Al प्रतिवस्तूपमा, (H.) दृ. (M.)

(117) Note N.'s comments : शिल्पी रमणीयं वस्तु मण्डयितुं अभ्यासं
करोति अन्यथा चन्द्रनिशयोः पुनः पुनः योजनं व्यर्थं स्यादित्यर्थापत्तिः प्रमाणम् । ≡ **Al**
अन्यान्य, २ श्रौतोपमास, समा., संक., क्रियो., छेका., वृत्त., संमृ.

(118) **Al** परिसंख्या.

(119) आसेचनक - तदासेचनकं वृत्तनास्त्यन्तो यस्य दर्शनात् । ≡ **Al** अति.,
परिणाम, छेका., संमृ.

(120-121) कलम्ब - ‘कलम्बो मध्यमाङ्कुरः’ (quoted by N.) ‘अस्य तु
नालिका कदम्बश्च कलम्बश्च’ (Amara quoted by M.) ≡ **Al** साङ्गरू., अमङ्गति,
सङ्क.

(122) **Al** परिणाम, वृत्त., संमृ., एकदेशविवर्तिरू.

(123) कारणे कार्यस्य लय उचित इति भावः । The idea about मधूत्थ is
thus explained by M. : मधूच्छिष्टे निकपस्थकनकरेखावदिति भावः । ≡ **Al** केव-
लरू., छतोपमा, संमृ.

(124) सम्भोगेन पुष्पेषु व्युत्पेषु पुनः पुनः मोचनं संगच्छते - N अथ च मल्लयुद्ध-
दृष्टैर्देवैर्मुक्तां पुष्पवृष्टिं मल्लौ गृह्णातः - N. युद्धविक्रान्ता हि देवैः पुष्पवृष्ट्या संभाव्यन्ते इति
भावः । M. ≡ The different रतिबन्ध - “पद्मासनो नागपदो लतावेष्टोऽर्धसम्पुटः ।
कुलिशं सुन्दरश्चैव तथा केशर एव च ॥ द्विलोलो नरसिंहोऽपि विपरीतस्तथापरः । क्षुब्धो
वै धेनुकश्चैव समुत्कण्ठस्ततः परम् ॥ सिंहासनी रतिनागो विद्याधरस्तु षोडश ॥ ” ≡ **Al**.

केवलरू., छेका., संमृ.

(125) Acc. to तार्किकः मन is अणुपरिमाण. On this idea the idea in the verse is based. Let N. bring out the full significance of the verse in his own words :नलस्यापि तेऽपि तवापि मनसी परमाणुयुग्ममिव विभातां शोभेताम् । किंभूतं परमाणुयुग्मं - मनसिजस्य कामस्य तनुं शरीरं पुनः सष्टुं प्रवृत्तम् । अत एवादौ व्यणुकं करोतीति व्यणुककृत् । “ सक्रियाभ्यां द्वाभ्यां परमाणुभ्यामेकं व्यणुकमारभ्यते, एवं क्रमेण महत्कार्यमारभते ” इति सिद्धान्तः । दग्धस्य कामस्य मनोजन्यत्वात् मनसिजत्वम् । ततश्च तदुत्पत्त्यर्थं मनोद्वयेन व्यणुकं आरब्धव्यम् । यत्तु येन केनचिन्मनोद्वयेन कर्तुं न शक्यते, एतादृशपरस्पराणुरागस्य कुत्रचिदप्यभावात् । ततश्च युवयोरेव मनोद्वयेन कर्तुं शक्यते नान्ये-
नेति भावः । युवयोः परस्परगवाहृत्यात्कामः शरीरी स्यादिति भावः । ≡ **AL.** जात्युत्प्रेक्षा.

(126) About कपधारा cp. निवमद् अनुवर्तमानं सिन्दूरस्य अङ्कुरावस्थायां नालान्तरालश्चिमस्य, सौन्दर्यं शोभा यस्यां तथा, कपरेखया । कालान्तरे सिन्दूरसक्रान्तिपरी-
क्षार्थकृतवर्षणरेखेयेति उत्प्रेक्षा - M कपणधाराया धनुर्योग्यवेणुपरीक्षायां निघृष्यमाणं सिन्दूरं चर्लति चेत्तदा परिपाको ज्ञेय इति व नुष्कप्रसिद्धिः । N. The purport of the verse is कामस्य त्वां विना नलवशीकरणं किमपि न विद्यते इति भावः । ≡ **AL.** जात्युत्प्रेक्षा, श्लेषोत्प्रेक्षामङ्ग्लार्णरूपकालङ्कार, केवलरू., पदश्लेष, श्रौतोपमा, संक., छेका., संमृ.

(127) The idea in the verse is given by N. as follows : गुलिका-
धनुरिति नामक - त्वद्रूपेण शस्त्रेण नन्दः कामस्य जय्यो नान्येनेति भावः । धनुर्मौर्वीमध्ये गुलिकारोपणस्थानविलेभ्यो भवति, तदत्र नाभिरेव, रोमालिमौर्वी, अङ्ग्याष्टिर्धनुः, स राजहंसा वेध्य इत्यर्थः । विभुस्तु गुलिकाधनुःक्रांटां करोति । ≡ **AL** एकदेशविवर्तिरू., श्ले., छेका., संमृ.

(128) Note N's observation on the verse : त्वयेव शस्त्रेण कामेन स जेतव्यो नान्यत्काञ्चित्जयाय इति त्वदाश्रयेण मदनः तं पीडयतीत्यर्थः । अन्योऽपि जितः अस्मादि त्यक्त्वाग्नौ देहं त्यक्त्वा शत्रुं जेतुं पर्वते पर्णशालामधिष्ठाय तपस्यति । ≡ **AL.** समा., तुल्य., २ अति.,s, आर्थोपमा, २ केवलरू.s, क्यङ्गतोपमा, उप., वृत्त्य., छेका., संमृ. H. अति., उप., रू., मङ्ग., उत्प्रे., मङ्ग. M.

(129) **AL.** छेका.

(130) The medicinal idea in the verse is : मधुमिश्रघृतस्य विपत्वात्त-
त्पाने तापाद्यभाव इति विरोधः । (M. also quotes : “ मज्जेते विपरुषत्वं तुल्यांशे मधु-
सर्पिषोः ” इति बाहटः ।) समत्वेन मधुमिश्रितं घृतं नितान्तं पीतं सत्सन्तापमोहौ जनयति इति, तस्यास्तु नेत्याश्चर्यम् । - N. “ मधुसर्पिर्वया विषम् ” इति ज्योतिषेण मधुमिश्रित-
घृतस्य विषतुल्यत्वाभिधानात् “ मधुसर्पिषी मानतस्तुल्ये नाश्रीयत् ” इति मुश्रुतेन तत्पान-

निषेधाच्च तत्स्वादनेन दमयन्त्यास्तापमूर्च्छयोः प्रतिसम्भव एवेति भावः । Also note N. : स्वादं स्वादं अपीति योजना । अस्मोममृष्टसुरभित्येकं वा पदम् । \equiv **cd** N. gives another interpretation for cd : 'She did not get any incomparable satisfaction; on the other hand she attained great agony and even swoon.' **AL.** अति., केवलरू., विषम, विरोध, रू., छेका., वृत्त्य., सङ्क. & संसृ.

(131) **b** बन्धुमनुव्रजतो वारि अवाधिर्भवति । (N.) 'ओढकान्तं प्रियं पान्थमनु-व्रजेत्' इति शान्नात्तत्तीमा अभूत् इत्यर्थः । (M.) \equiv **AL.** समा., २ विरो., संसृ.

(132) **AL.** प्रतीयमाना क्रियो., छेका., संसृ.

(133) **AL.** पुनरुक्तवदाभास, आर्थोपमा, छेका., सङ्क.

(134) **AL.** अ., काव्य., परिसंख्या, संक, अन्त्यानुप्रास, संसृ.

(135) **AL.** केवलरू., छेका., संक.

(136) Exactly the last verse of canto II except तार्तीयकतया मितः (the third) for द्वैतीयकतया मितः (the second).

ERRATA FOR INTRODUCTION & TEXT

Page	line	for	read
Introduction			
3	10	gurn	guru
"	24	mada	made
6	32	inacauacies	inaccuracies
10	8	ululu-karana	ululu-karana
"	10	cornm	comm.
"	"	विवाहदुत्सवे	विवाहाद्युत्सवे
11	18	S'i'harsa	S'ri'harsa
"	29	spines	opines
12	31	corollareis	corollaries
21	14	from	form
22	7	is the	in the
22	19	does not strike	does strike
27	19	on ther	on the other
31	33	limtted	limited

Text

2	5	०रोधिनीम्	०रोधिनीम्
---	---	-----------	-----------

Page	line	for	read
3	4	नेजदिशखिनः	नेजदिशखिनः
4	1	मेनृत्तो०	मेनृत्तो०
„	2	०इवचार०	०इवचार०
„	3	स्थिता०	स्थिता०
8	5	०तृणेऽपि	०तृणेऽपि
9	1	प्रियां प्रियां	प्रियं प्रियां
11	6	०याचतन्नतम्	०याचिनन्नतम्
„	9	निहोतु०	निहोतु०
14	10	०भूत	०भूत
26	6	केवलम्	केवलम्
32	8	यां	मां
35	10	०नीलिम्	०नीलिम्
36	5	तद्भुवौ	तद्भुवौ
„	7	०दुजा	०दुजा
„	10	कृतसीम्नि	कृतसीम्नी
37	7	०पृष्ठत०	०पृष्ठता०
38	9	परिशिलितुं	परिशिलितुं
40	5	०मांभि०	०मभि०
46	4	असाद	अससाद
47	1	०पूरणां	०पूरिणां
54	5	०अहाणि	०अहाणि
„	6	०ख्यरूपं	०ख्यरूपं
55	10	ऽनृकृत्यो०	ऽनुकृत्यो०
56	1	तथा	यथा -
59	8	०र्णाङ्गुलि०	०र्णाङ्गुलि०
60	7	०दैत्यरि०	०दैत्यारि०
61	2	खलुं	खलु
68	9	पति	प्रति
74	2	लब्धा०	लब्धा०
76	7	०व्यसनादि०	०व्यसनादि०

(In translation & notes I crave the readers' kindness in making out the simple printing errors if any).

INDICES & APPENDICES.

(1) Index of important topics annotated in notes.

Aksavidya, Eighteenfold 86	Maharatha 98
Avatu 97	Mainaka 107
	Mandala 99
Bana, city of 91, 120	Markandeya 121
	Murcchana 96
Cakravartin 98	Nadimatrka 128
Campaka flowers & bees 102, 103	Nalakubara 116
	Nigalaga 97
Devamani 97	Nirajana 89, 114
'Dhara's 99	Nidhis, Eight 132
Dharma, Four legs of 87	
Dohada 101	Phakkika 121
Dohadadhupa of Dadimas 101	Pancamamurcchana 95
Dvipas, Eighteen 85	Patokasthanaka 123
	Purta - see Is'ta & Purta
Is'ta & Purta 125	
'Iti's 89	Rambha 116
	Ratibandhas 136
Jaladivya 114	S'ambaravairi 96
	S'rotriya 125
Kalakhanda 101	Sudavidya, Eighteenfold 86
Kamadas'as, Ten 134	Siddhis 131
Ketaki flower, discarded by S'iva 100	Tris'anku 122
Kuhu 105	Vidyas, Fourteen 84, 127
Kundalana 89, 121	— Eighteen 85, 127

(2) Index of Subhasitas

- I . 50 cd; 54 cd; 102 d; 120
 II 14; 48 cd; 53 cd; 61 cd;
 III 17 d; 53 cd; 88; 91; 93 cd; 94 cd; 116 cd.

(3) APPENDIX - A : A note on metres used

Canto I

(i) वंशस्थवृत्तम् (verses 1-142) “ जतौ तु वंशस्थमुदीरितं जरौ । ”

(— — — — —) 4 × 12.

(ii) दोधकवृत्तम् (v. 143) “दोधकवृत्तमिदं भभमा गौ ।”

(— ०० — ०० — ०० — —) 4×11 .

(iii) वसन्ततिलकावृत्तम् (v. 144) “उक्ता वसन्ततिलका तभजा जगौ गः ।”

(— — ० — ००० — ०० — ० — —) 4×14 .

(iv) शार्दूलविक्रीडितम् (v. 145) “सूर्याश्चैर्मसजास्तता सगुरवः शार्दूलविक्रीडितम् ।”

(— — — ०० — ० — ००० — — — ० — — ० — —) 4×19 .

Canto II

(i) वियोगिनीवृत्तम् (verses 1-101) “विषमे ससजा गुरुस्समे सभरा लोऽथ गुरु-
वियोगिनी ।” (०० — ०० — ० — ० — — । ०० — — ०० — ० — ०
— ।) $4 \times [10 - 11 - 10 - 11]$.

(ii) शार्दूलविक्रीडितवृत्तम् (v. 102, 104, 110).

(iii) पुष्पिताग्रावृत्तम् (v. 103) “अयुजि नयुक्प्रेतौ यकारो युजि च नजौ जरगाश्च
पुष्पिताग्रा ।” (०००००० — ० — ० — — । ०००० — ०० — ० — ०
— —) $4 \times [12 - 13 - 12 - 13]$

(iv) स्रग्धरावृत्तम् (v. 105) “म्रभैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।”
(— — — — ० — — ०००००० — — ० — — ० — —) 4×21 .

(v) मालिनीवृत्तम् (v. 106 to 109) “ननमयययुतेयं मालिनी भोगिलोकैः ।”
(०००००० — — — ० — — ० — —) 4×15 .

Canto III

(i) उपजातिवृत्तम् (a mixture of इन्द्रवज्रा & उपेन्द्रवज्रा metres). “स्यादिन्द्र-
वज्रा यदि तौ जगौ गः उपेन्द्रवज्रा जतजास्ततो गौ । अनन्तरोदीरितलक्ष्मभाजौ पादौ
यदीयावुपजातयस्ताः ॥” { इन्द्रवज्रा — — ० — — ०० — ० — — } 4×11 .
(verses 1-124) { उपेन्द्रवज्रा ० — ० — — ०० — ० — — }

(ii) वसन्ततिलकावृत्तम् (v. 125, 129, 131).

(iii) शार्दूलविक्रीडितवृत्तम् (v. 126 to 128, 130, 136).

(iv) स्रग्धरावृत्तम् (v. 132).

(v) मालिनीवृत्तम् (v. 133 to 135).

(4) APPENDIX - B : A select Bibliography.

(A) Text-Editions :

- (i) Naisadhiyacaritam : Nirnayasaagara edition with Narayana's Naisadhiyaprakas'avyakhya.
- (ii) Naisadhakavyaratnam : Kas'i edition by Gaurinatha Pathak. (Sargas I - VII) with Mallinatha's Jivatuvyakhya.
- (iii) Naisadha : Palghat edition by K. L. V. S'astri (Sargas I - VI) with Mallinatha's Jivatuvyakhya.
- (iv) Naisadhacaritam : Calcutta edition by Haridasasiddhantavagis'abhattacarya, with his own Jayanti-vyakhya.
- (v) Naisadhiyacaritam : Kas'i edition by Pandit Rsis'varanathabhatta with Hindi translation.

(B) Translation :

- (i) Naisadhacarita translated into English Handiqui.

(C) General references :

- (i) History of Sanskrit Literature — Winternitz vol III
 - (ii) — do — — Keith
 - (iii) — do — — Macdonell
 - (iv) — do — — De & Das Gupta
 - (v) — do — — Krsnamacarier
 - (vi) — do — — Aggarwalla
 - (vii) संस्कृत काव्याचे पंचप्राण — Dr. K. N. Watve.
-

